

BCM

A Belgian J-Culture Magazine

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Interviews

Syokudaikakkokai

Pixie Bunny

Pan-d-ra

OROCHI

U-re:x



Misaruka

interview

Fashion

Dolly-kei, fashion
from the Grimoire
feature and
article



IN THIS EDITION

Fashion

Dolly-kei fashion p. 4 - 5

Grimoire p. 6

Fashion feature p. 7 - 14



J-MUSIC CORNER

Reviews p. 30 - 33

Interviews with

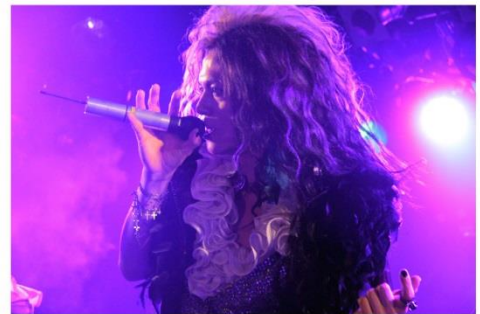
OROCHI p. 34 - 36

Misaruka p. 37 - 39

U-re:x p. 40

Syokudaikakkokai p. 41

Pan-d-ra p. 42 - 43



Lifestyle

A Belgian's Adventures in Japan p. 28

Cupcake Focus p. 44 - 45

Event reviews p. 15 - 27

Event calendar p. 51



And more...

Lolita Extraordinaire: Pixie Bunny p. 46

Printable Lolita Day greeting card p. 49

Printable Dolly-kei greeting card p. 50

Japanese movie reviews p. 42 - 43

Snap p. 47 - 48

Exclusive art by Selina Davison p. 29

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INTRODUCTION

Welcome to the already 13th edition of BCM! To many 13 is unlucky but in our case, it heralds our 2nd anniversary edition. Time does fly indeed! This edition we bring you a fashion focus on Dolly-kei, with guest contributor and Dutch style expert Marjolein de Raat who was kind enough to not only help me put together the Style Spotlight but also write an article on the birthplace of the fashion: Grimoire. And of course bring you a great many deal of event reviews and focusses and interviews with different Japanese bands, ranging from V-kei artists to Electronic music as well as concert and CD reviews. We'll go back to more CD reviews in soon I promise as there's several interesting releases coming up this summer we'll get to review for you!

I'd like to thank my entire crew of lovely contributors: writers, artists, photographers and everyone who sent in photos or posed for the Snap pages and of your you, dear reader, for sticking by us these past two years. Here's to many more to come, and of course I hope you enjoy this edition!

Hilde Heyvaert
Editor in Chief

Grimoire, bohemian, eastern Europe, vintage, weird, quirky, macabre: **Dolly-kei!**

Dolly-kei emerged around the same time as *Mori-kei* (see BCM 9), both romantic J-fashion styles with a fairy tale allure. But where Mori takes its distinctive inspiration from the forests and has a very natural feel to it, *Dolly-kei* has a far more bohemian, vintage and macabre feel to it. Whilst Mori is a more natural evolution of styles such as the 1970s *natural-kei*, *Dolly-kei* originated in Grimoire (www.grimoire-onlineshop.com), the Mecca of the wonderful and often weird vintage within the very heart of Tokyo. Rapidly rising to become a big thing surpassing the boundaries of its birthplace, *Dolly-kei* started to evolve and birth a substyle of its own: Cult Party kei (originating from the shop Cult Party which is now called The Virgin Mary), to which we shall dedicate a whole separate feature in the future as it has now become a style in its own right separate from *Dolly-kei*.

Since *Dolly-kei* first became popular some years ago the style has gone through some significant changes, and if you would put a photo of the original style next to the one(s) commonly seen now you would scarcely be able to recognise them as the same, bar the accessories involved. Grimoire is still the leading location where all style evolutions seem to originate from, but as is the case with all J-fashion styles, a lot of the changes are happening on the streets as well, and other brands other than Grimoire are starting to cater to the *Dolly-aficionados* worldwide, whether consciously so or by simply following the fads proclaimed by leading fashion magazines such as *KERA*, causing a happy and often affordable coincidence for the followers of the style.

First of all it should be known that *Dolly-kei*, much like practically every other Japanese fashion style, is unisex, but that cross dressing is rare, although not unheard of. To best try to explain *Dolly-kei*, we've split it up in the styles evolutions it has gone through since it became popular. There are of course no real substyles within *Dolly-kei* such as you see in other J-fashion styles like *Lolita*, we've only named them, so to speak, for the sake of trying to explain a little more about the ways to wear this style. Make no mistake though, whilst it may look deceptively easy it is without a shadow of a single doubt one of the hardest Japanese fashion styles you'll ever have attempted. This shouldn't scare you off though as it's an awesome style to wear once you get it right.

The **original Grimoire style**, which is now not seen quite as often anymore, is composed of many layers with distinctive bohemian, ethnic (think Eastern European and Tirol but also bits and bobs of Middle Eastern) and vintage elements. Often topped with religious themed accessories, (broken) taxidermy, (faux) fur stoles and things such as military medals and brooches, sashes reminiscent of those worn by Freemasons in movies such as *From Hell*, old teddybears, sharp toothed doll heads and more of the delightfully weird and macabre.

Generally several skirts were layered (although sometimes they just stuck to the one), big belts or even corsets accentuated the waist (although those are optional), socks and tights were nearly always patterned (mostly the kind of damask and floral patterns you associate with the Victorian age) or opaque tights in dark jewel tones. Finishing touches are accessories such as vintage hats or flower hairpieces, bags, tassels worn around the neck or waist and then religious, macabre and/or ethnic jewellery. Make-up could be quite prominent but never over the top. The total outfit made the wearer look like somewhat of a gypsy aristocrat. Ethnic garments such as traditionally Eastern European, Russian and

the *dirndl* dress together other garments and accessories accompanying these are also very popular. We didn't obtain permission to use their photos alas, but if you go to the Tokyo Fashion's homepage (tokyofashion.com) and feed "Dolly-kei" to the search you'll find a veritable treasure trove of photos depicting this kind of *Dolly-kei*.

With the release of Grimoire's *Verum* range of socks and tights the style started to evolve and become slightly more wearable for day to day life. **Contemporary Dolly-kei** that is mostly seen now consists of a skirt that can be much shorter than in the original style (although long ones are still worn often) with at first glance mismatched printed tights featuring antique style designs such as florals, hot air balloons, angels, cats, and what more you can think of in that genre (note that these are NEVER brightly coloured or featured with modern day neon and cartoonish prints), a vintage style blouse and footwear ranging from ethnic looking clogs to brogues to classic boots. As long as it's ethnic or classy you're good.

Accessories have become notably smaller and less over the top. They consist of vintage style, sometimes even matronly or corny looking, wide belts, a few pieces of jewellery (such as a nice bracelet, a couple of rings and a necklace, no over the top situations), a (faux) fur stole, vintage style bag and flower hairpiece or vintage style hat. Note how all these accessories are entirely optional and often outfits are seen that are entirely void of any of these. This doesn't count for the belt, which is still a staple item.

Variations consist of a long skirt with printed ankle socks or a dress instead of the skirt. You can wear a petticoat or underskirt, that's entirely up to the wearer to decide whether they want to or not. Note how in *Dolly-kei* dresses and skirts always have some kind of vintage style print (and if it's not vintage then it's something classic such as stripes or polkadots, again nothing too modern or bright), colours are always matching the tights with either the blouse or skirt and the printed tights are a must but can, in extremis, be replaced by a solid colour pair matching the colours of your outfit. Sometimes they are replaced by lace ankle socks (these can be worn over the tights as well).

When it gets cold you see crochet stoles reminiscent of grandma, ethnic shawls and scarves, thick knitted vintage style jumpers, grandpa cardigans (or plain ones, but make sure your blouse remains visible when using a plain cardigan) for women, Victorian, Edwardian or simply plain style. Coats and jackets are also very big on the vintage appeal.





Another style evolution is the **colour**. Whereas originally Dolly-kei was more about dark browns and jewel tones and the beige, whites with pastels in the mix were reserved for *Cult Party kei* we now see Dolly-kei outfits in the Cult Party kei-esque colour schemes. But where these outfits have a distinctive basis of creams and beiges and pastels are generally replaced by shades such as a light sky blue or powder pink, their silhouette is distinctively Dolly-kei and lacks the garments that make for a Cult Party kei outfit. So no peignoirs or platform sneakers. The same has happened with darker colours. Avoid very opaque black tights with those though and choose a dark grey, blue or brown if you must substitute the print with plain ones.

The **men's Dolly-kei** has changed little over time. The accessories for men and women are very alike. Bow ties are popular with this style and suit trousers and plain or classic print shirts replace the skirts, dresses and female cut blouses. Trousers are sometimes replaced by lederhosen or vintage style ones reminiscent of World War II. Footwear consists out of boots or shoes, but always of the proper variety that could be worn with a suit or tux, however, often looking far too old and worn to be fit for a businessman. Bracers and waistcoats are also often seen. Vintage bags and hats are very popular, as are grandpa cardigans and (faux) fur stoles in winter. Coats range from blazers, sometimes plain, sometimes tweed to (faux) fur Victorian and Edwardian style affairs, aviator jackets to simple classic cut men's coats.

Dolly-kei has also become a popular **fusion style**, and many people nowadays mix it with other (J-)fashions such as *Lolita*, *Mori-kei* or *Steampunk* (see BCM 11) to name but three. The trick is to first look at the absolute must rules of the styles you want to combine and making sure to combine enough key elements of both so that you are appropriately portraying both. As an example of each:

Lolita has a very distinctive silhouette. If you would wish to mix *Classic Lolita* with *Dolly-kei* you could use elegant shoes or boots, wear them with printed tights suitable for both styles, a printed dress or skirt, vintage style blouse, flower headpiece or vintage style hat. Adding some accessories typical of Dolly-kei such as the tassel. It helps that brands like *Juliette et Justine* release dresses with classic art prints instantly suitable for Dolly-kei and several Lolita brands have now jumped the bandwagon of the printed tights that are useable with Dolly-kei (and not just Lolita brands have done this, for that matter). Lolita stores are also an excellent source for blouses and lacey socks.

Also: due to the vintage and Victorian elements to many *Lolita* styles, they have a lot of suitable garments to combine with Dolly-kei or even make full out Dolly-kei outfits with. If you can afford them, it's definitely worth to take a look at *Classic* and *Gothic Lolita* releases especially.

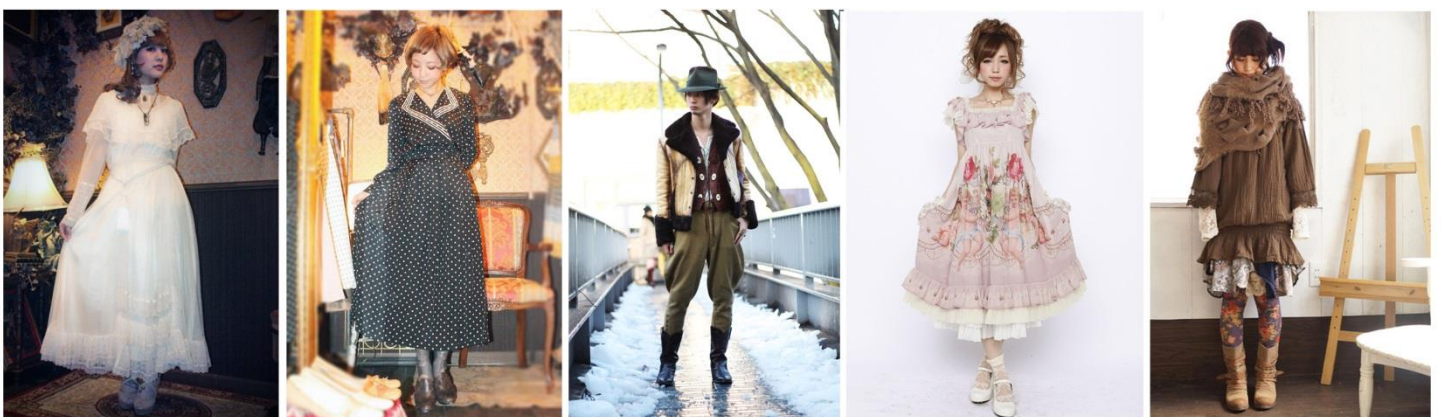
Steampunks have it rather easier as with most Steampunk outfits a lot of the coordinate is made by the accessories. Taking a Dolly-kei outfit and thus simply steaming it up by accessories is perfectly acceptable.

With *Mori* mixes it is often hard to say where either one style begins and ends as it seems to become a mix and match of elements of both styles. If it seems like it could belong to either one then you've succeeded.

It is worth noting that pretty much every rule in Dolly-kei gets broken once in a while, so if you're sure you have a Dolly-kei outfit but you have this one piece that still matches perfectly but you're sure that adding it won't suddenly stop making the outfit be Dolly-kei, just go for it. That said: I wouldn't advise starting out with the rule breaking but with the basics first and building it from there, it'll be much easier.

This all said: Dolly-kei does not have to cost a whole lot of money. It may seem so at first glance (and especially after looking at the prices on the Grimoire online shop or those of some other Japanese stores), but thanks to the popularity of the style and it having been picked up by Japanese fashion magazines little bits and pieces have seeped through to Western fashion and you can now find appropriate dresses, blouses and footwear in high street stores. And of course there are always thrift stores and second hand shops, which are excellent for the accessories but also garments (especially old fashioned skirts, dresses, knitted jumpers and cardigans). Socks and tights that are printed appropriately for Dolly-kei remain a bit of a problem but can be found if you look hard enough. Keep in mind that Grimoire itself is a vintage store, so definitely have a look in the ones near you, you may be able to do some seriously awesome finds though and eventually put an outfit together without spending heaps.

Article by Hilde Heyvaert and Marjolein de Raat.
Photography by Ashley Baert, Grimoire and Juliette et Justine



Where it all began... Grimoire

Grimoire is the birthplace of *Dolly-Kei*, it's headquarters, or Mecca so to say. The shop was founded by *Naoaki Tobe* in 2008, and is located in *Shibuya* (Tokyo, Japan) on the 7th floor of a building that looks more like an old office than a shopping mall. You step into the old elevator wondering if you've come to the right place, but as soon as you step out on the 7th floor, you enter a completely different world.

The shop is small but cramped, absolutely packed with not only clothing and accessories, but strange and macabre objects, from damaged rocking horses to birdcages to old porcelain dolls. Old books lay between scale insects, clocks, chandeliers and fake flowers. The music varies from gypsy violins to creaky Dixieland records, and a distinct, sweet perfume fills the room. Everywhere you look there's something interesting or slightly creepy to be found, yet the creepiness here is of a different sort than what you find in gothic shops in Tokyo. It's not lugubrious, but more like the library of a very eccentric aristocrat, or the old *Wunderkammers* (curiosity cabinets) you could find all over Europe a century ago.

That is the atmosphere *Grimoire* likes to invoke, and which is the essence of *Dolly-Kei*. A curious, antique European image. The shop imports vintage clothing from eastern Europe and the United States, from *Gunne Sax* dresses to *dirndls* from Tirol. A lot of clothing has a very handmade feeling to it, and it's wonderful to image who made, bought and wore it, many years ago.

Grimoire also recently released its own brand of printed tights and socks, *Verum*, which have become extremely popular not only with girls wearing *Dolly-Kei*, but *Lolitas*, *Mori Girls* and followers of *Cult Party Kei* as well. The release of these tights caused a change in the appearance of *Dolly-Kei*. Where long skirts were ubiquitous first, now girls wanted to show off their tights so the skirts became shorter and shorter. Of course, long skirts are still very common, but where it was absolutely not done to have your skirt above your knees before, now mini-skirts are completely accepted. This allows *Grimoire* to sell a more varied range of clothing, and it also makes the style easier to wear and thus accessible to more people. Which is good for business, of course!

Grimoire has a second shop, *Almadel*, located a few streets away. This shop is more than four times as big, with a very large stock of clothing, but because of the spaciousness, it has less of that cosy, cramped atmosphere of the original *Grimoire* shop. Although it is filled with curiosities in the same manner, it seems somewhat lighter. Still, both shops contain the very essence of *Dolly-Kei*, and the shop girls are looked upon as style idols by followers of the fashion.

The shop has a blog that is regularly updated, and also a *twitter* account, on which the shop girls present new items and upcoming events. They post a lot of photos of their own outfits as well. Each shop girl has their own distinctive style, which illustrates how much variety there can be within the 'rules' of *Dolly-Kei*.

Rui, for example, often wears light colours and short skirts, in a way that could almost be mistaken for *Cult Party Kei*, the "twin sister" of *Dolly-Kei*.



Meruco, on the other hand, never wears short skirts, and prefers darker colors and big belts. She remains closer to the "original" *Dolly-Kei* style.



Some girls dye their hair, others wear it very short. As long as it looks antique and slightly weird, it's good.

Grimoire also has an online shop, but because they import from Europe and the USA, people living there have as big a chance of finding wonderful *Dolly Kei* items in their own thrift stores and vintage shops. And they're probably cheaper, too! Unlike *Lolita* and other Japanese fashions, *Dolly Kei* is not at all about brands, but about how you combine items to create that quirky, antique style.

Relevant websites

Website: <http://www.grimoire.jp>

Online shop: <http://www.grimoire-onlineshop.com>

Grimoire's blog: <http://yaplog.jp/grimoire-blog>

Almadel's blog: <http://yaplog.jp/almadel>

Their twitters: <https://twitter.com/GrimoireTokyo> and <http://twitter.com/GrimoireAlmadel>

Article by Marjolein de Raat.
Photography by Grimoire.





Dolly-kzi: fashion from the Grimoire

Hat, vintage. Flowers on the hat, H&M.
Blouse, kidsyoyo. Necklace, Atelier Tausendschön.
Dress, customised Asos. Tassel, taobao.
Tights, Primark. Boots, Deichmann





Headband with small feathers, New Look. **Scarf**, Think Twice. **Top**, Thrifted. **Cardigan**, thrifted. **Belt**, New Look. **Necklaces**, thrifted. **Button**: thrifted. **Bracelets**, Veritas. **Fur keychain**, handmade. **Tassel**: Veritas. **Peacock brooch**, Ebay. **Bag**, tourist shop in Bruges. **Skirt**, thrifted. **Shoes**: thrifted.



Hairband, Hema. **Glasses**, Theo. **Shirt**, Forever 21. **Belt**, New Look. **Skirt**, House of Secrets Incorporated. **Petticoat**, American Apparel. **Flower print nylons**, Insua. **Socks with lace**, Asos. **Shoes**, Schuh.



Glasses, Dolce & Gabbana. **Coat**, Desingual. **Scarf**, WB. **Blazer**, 3 Suisses. **Bag**, Primark. **Dress**, Mark Cain. **Leggings**, Casa. **Boots**, Ugg.



Headpiece, taobao. **Cardigan**, syrup. **Bag**, taobao. **Dress**, handmade by Andrea.
Faux fur fox stole, H&M. **Scarf**, Kleiderkreisel. **Belt and socks**, model's own. **Shoes**, Bodyline.



Hairband, Hema. **Hairflower**, H&M. **Glasses**, Theo. **Vest**, Cora Kemperman. **Blouse**, 3Suisses. **Tassel**, Le Chien Vert. **Rosary**, customised. **Skirt**, House of Secrets Incorporated. **Petticoat**, American Apparel. **Rose print nylons**, Insua. **Boots**, Forever 21.



Dolly-kei mixed with Steampunk fashion. Handmade outfits with leather accessories by Poorman's Gold Label.



FEBRUARY LOLITA FASHION MEET

Sunday, February 24

Visiting the MSK
(fine arts museum)

Ghent - Belgium

Photography by Hilde Heyvaert and Chantal van Rijt



Event: Irasshai 3
 When: March 2
 What: Japanese movie afternoon
 Where: CC Rix, Deurne, Belgium
 Ticket price: € 5
 Website: www.nipponzasshi.be

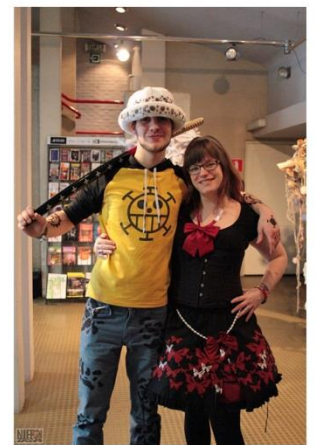
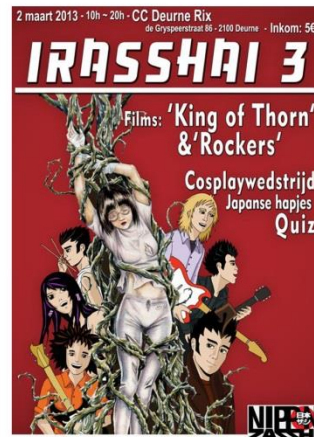
This 3rd edition of *Nippon Zasshi's* movie afternoon *Irasshai* (Japanese for welcome) took place in Deurne's cultural centre, rather than Berchem's like previous years. The location, although harder to reach, provided better accommodation for the visitors and the activities. Besides a spacious entrance hall, a cafeteria with a bar was installed where visitors could consume noodles, crackers and drinks. In the hall between the entrance and the cafeteria, a few organisations had set up their tables. There was an opportunity to play *Go*, the Japanese traditional game, *Pachi* slots and *Cosplay Cloud* had a slideshow of their best and finest.

The **movies** themselves were chosen by the Nippon Zasshi team, as always, and this year we were shown *Rockers* (*Rokazu*) as the live-action movie, and *King of Thorn* as the anime. Now, a lot can be said for these, the first being very silly and light-hearted. A failed rock band decides to try again, but only two of the members actually have the ambition and know-how to become the next big thing. The movie follows their ups and downs as a band, tension between the members and I suppose the message of the film is "don't judge a book by its cover". All in all a very entertaining movie, with some slap-stick humour in a Japanese jacket. We all know how twisted Japanese humour can be, and this is a fine example. *King of Thorn* is the kind of movie that leaves you with a really large question mark over your head. You'd have to see it at least three times before you can fully understand it, with the storyline itself being split into multiple mini-stories that wrap around and through each other. The dynamic between all the characters also leaves a lot of room for interpretation. *Irasshai's* visitors have nominated *Marco* as the favourite character of the day. Some still mention him randomly.

Between these two there was a cosplay free podium, where anyone could do any kind of act, all that was necessary was a usb stick or CD with music and you were good to go. This, of course, was a very humorous activity, in line with the movie *Rokazu* which had just been shown. Also, in the cafeteria a *Yugi-Oh* tournament broke out, so people spontaneously had their entertainment when Nippon Zasshi had none planned. To finish off the day, Nippon Zasshi had prepared a quiz about Japan as well as Nippon Zasshi itself. Questions varied from "Who is this anime character?" to "Who is Japan's current emperor?" and "Who is the current head of Nippon Zasshi?". The winner was given a ticket to *Atsusacon*, later this year.

I was there as part of the organisation for the first time, and I have to say I have thoroughly enjoyed myself. It was a wonderful new way of looking at an event, because it's one thing to attend and review, another to co-host and review. But I really do feel that Nippon Zasshi is improving the quality of the website and their events drastically. One of our founding members is currently studying in Japan, so I'm sure that once she gets back, it's only going to get better and the sky's the limit!

Review by Marjan Van Esbroeck.
 Photography by and provided by Xenia Colpaert.



Event: Made in Asia, 5th edition
When: March 8 - 10
What: Asia mania convention
Where: Brussels Expo
Ticket price: free on the Friday opening night, Saturday and Sunday depending on the formula.
Website: www.madeinasia.be

Made in Asia (or *MiA* for short) is going strong with its 5th edition already and is one of the better known and certainly bigger conventions of Belgium. It thus comes to no surprise that thousands of people flock to *Brussels Expo* for it.

Sadly the continuous growth of the con is not all positive. Whilst with its fourth edition last year, in a bigger and better hall, it seemed to become the top Asia mania event, this year felt like a distinctive step back in an overly cramped (especially on the Saturday) environment where stands were squished together and guests could hardly get from one side of the convention to the other. Whereas there was still plenty of room to sit and breathe in previous editions, there was hardly any now, which was a downside to many visitors we spoke to. The staff was helpful but sadly often woefully uninformed, yet still did their utmost to help out where they could. The lack of good light for people to take good photos in of their costumes and outfits was also regrettably missing this year.

The other main down point being the huge crowds. Not that the people weren't friendly, because the vast majority was and did try to be considerate of others. In fact it was so terribly crowded on the Saturday that on the Sunday I discovered a whole variety of stands that I simply had been unable to see due to the crowd build up in front of them the day before.

What I did like a lot were the two big screens in the *patio room* where concerts and stage events took place, offering optimal view to those unable to stand in the first couple of rows in front of the stage. The volume control, unlike that of the *taiko* drums, was also amazing. When events in the patio were happening, the rest of the convention remained unbothered.

Food was, as is generally the case with a con, totally overpriced for what it was and a wider variety could be found at the Creativity convention next door you could also enter for free with your *MiA* ticket. It was thus unsurprising that a lot of *MiA* goers had wandered in there for a much quieter, roomier place to find something to eat. It still wasn't cheap, but at least it offered more, and more affordable options than *MiA* itself did.

The games room had, more or less, been separated from the main convention, which gamers could appreciate and whilst it was great to see that they had some games you don't commonly see, the room was sadly subpar to that of other cons and simply couldn't compete.

Luckily shops did offer a wide variety. Whilst there were many that you see every *MiA* or in some cases practically every convention, there were also a great deal of many new vendors with new things to sell making for a good variety. As usual in Brussels based events there was a sad lack of things available in Dutch or English but I doubt that will ever change.

Even though I really enjoyed myself for two days at Made in Asia, I did feel like this edition was overall, despite the good times I had, a step back for the convention. I do believe that this is largely the problem due to the fact that the hall they were in this year is simply not suited to the amount of people that visits. So hopefully next year they'll have worked out the glitches and will return in full force. I'm certainly not going to let the downsides of this year stop me from visiting again in 2014!



It's that time of the year again. For the fifth year it was time to travel to Laeken for the *Made in Asia* convention! It was the usual cozy atmosphere you can expect from the people of MIA with a slightly festive taste that left us satisfied enough. *Made in Asia* is a fun place to go if you want some authentic Asian feel in a Western city. Food, music, gadgets, games, cosplay, you name it, they have it. Although I do have to say that they got a little sloppy on the organization this year.

It was a cloudy and windy morning at the Heysel (Brussels Expo) in Laeken when I and my friend Leslie arrived. The line at the ticket booth was immense! I think this is a good time to pause at the fact that *Made in Asia* grew out from just a minor event to one of the biggest conventions we have in our tiny land called Belgium. And they did so in just 5 years!

At first I met Hilde at the *Bows and Apples* booth. Well, I tried, but it was so crowded that I didn't get there in time and had to catch up with her at the *OROCHI* concert. Which, by the way, was Awesome (yes, with a capital A). Those guys really know how to entertain and put on a show! Their music is a mixture of traditional Japanese music with modern rock and metal. Their vocalist has a great voice and some skills on the dragon flute as well. But the most awesome parts were when he was showing off his sword-fighting skills.

After the concert I took a stroll around the traditional Japanese 'village', which was quite the same as last year. It was all quite beautifully exposed, very serene. But as I was passing through I started to smell something odd, something sweaty. When I walked out of the Japanese village I discovered why, behind it was a booth with French cheese, yes French cheese! My first thought was 'Why are they even here?' followed by my second thought 'Oh dear, the smell!'. I don't get why the organization allowed this, they obviously didn't have anything to do with Asia and they were really smelling up the place.

The cheeses aren't my only complaint to be honest. My main complaint was the terrible usage of the space available. They rented three huge rooms, one of them was a half full one where they organized games like *Giant Jenga*, *Sumo* wrestling and an arcade. The second one was used as a concert room. Everything was crammed in the first room and the people were, just not quite yet, walking on top each other. At a certain point I just had to go to the empty part of the half-filled room because the heat and the people were getting too much for me. People of MIA, please make proper usage of the space handed to you!

There were many wonderful booths. And as a *BJD*-collector I was pleased to see there was more attention for these beautiful dolls. I almost was almost sad not having my doll with me at that moment. I was also able to talk to another collector about our love for these dolls and about other collectors who we admired. It'd been long since I had been able to talk about those subject face to face with people. I also passed this fascinating, pink booth of the people from *Onglart*. One of the women there showed me these beautiful stamping plaques for nail art. I bought one because it wasn't that expensive, but I do have to say that I haven't quite figured out how to use them yet.

At the end of the day it was time for the *cosplay* contest. I love cosplay, I always admire creative people. I chose to see the solo contest, because I had other obligations during the groups. The event started rather late because the Q&A that was going on just kept on going. At the end I had the impression that even the writer who was being interviewed had had enough of it. Thirty minutes later than planned it finally started. There were some really impressive contestants I'm sure the judges had a hard time choosing the winners.

There were quite a lot of gaming costumes and surprisingly there were a few contestants who were dressed as characters from the popular game *League of Legends*, there seem to be more each year. The second place winner of the contest was a cosplay named *Warrior 13* from the game *World of Warcraft*. It was well deserved. He had an interesting act in which he mourned at a gravestone, and swore revenge. He laid down a single, symbolic white rose. Very calmly on the rhythm of the music that was playing. His short play had some special effects too. He took out a glowing, red ball through which he was casting a spell of revenge.

The first place winner, and the one who will represent Belgium at the *Cosplay Championship* in London, was a girl depicting *Ahri* from the earlier mentioned game *League of Legends*. She did a dancing act with another glowing ball, blue this time. It was beautiful. You could see that she put a lot of effort in her costume, mainly into her huge fan-like tail. I wish her the best of luck in London. After the cosplay contest was over it was getting quite late and time to go back to Ghent. I gathered my friend Leslie and we took our train back home reminiscing about our great day.

Review by Claire Van Laere.

Photography by Hilde Heyvaert and Claire Van Laere.



On Sunday the 10th of March, I attended the annual *Made in Asia* convention at Brussels, which already had its fifth edition this year.

The convention had grown larger than the previous year, and will most likely continue to grow even more in the coming years; because it seems to be far from over with many more years to come.

Between a lot of the 'same old same old' (let's face it, a lot of the dealers are always the same with almost always the same items) there were also a few dealers that I hadn't seen before and really hope to see again someday, with my favorite being the French *Poils de Martre*. They had some amazing paintings, posters and bookmarks for sale, of which a lot of very nice superhero paintings. Another impressive dealer was *Holy Moly*, which had a big stand with tons of *Studio Ghibli* plushies of all kinds and sizes. Especially the big doll from *My Neighbor Totoro* was very impressive.

But all in all, *Made in Asia* remains a convention to meet up and talk with friends. And so I was glad to be able to see some friends again that I hadn't met up with for quite a long time. For me, that's the main reason that I keep going to conventions: to have a good time with friends.

Though my stay at *Made in Asia* wasn't very long this year, I had a lot of fun and it was good to be part of it for another edition.

Review by Agnes Van De Genachte.
Photography by Babs Barning and Hilde Heyvaert.



WE'VE ALL SEEN THE SHEER AMOUNT OF SHOPS AT **MADE IN ASIA** THIS YEAR, AND WE ALL KNOW THE CONVENTION FROM THE VISITOR AND REVIEWER POINT OF VIEW, BUT WHAT ABOUT THE VENDORS? HOW DID THEY EXPERIENCE THE CONVENTION? BCM SPOKE TO **MARGOT** WHO CO-RAN **BOWS AND APPLES**, AND **VAL** WHO REPRESENTED **HELCANEN**, A STAND RUN TOGETHER WITH STARWAVE RECORDS WHERE SHE INTRODUCED HER AWESOME PHOTOGRAPHY TO THE PUBLIC.

Margot, you've previously sold at MiA, how would you compare the convention to previous editions from a seller's perspective?

Margot: I only helped out *Annso* last year, this was my first time selling at MiA myself. The difference between this and last year is I think that it became a bit more confusing, organisation wise. They were trying out some new categories for the sellers, and that made everything new and a bit hard to understand.

You've also previously sold at other conventions, how would you compare those to selling at MiA?

Margot: The most positive aspect of MiA compared to other cons to me is the audience and general atmosphere. I feel that here, people weren't afraid of just stopping by for a chat. At other conventions people sometimes almost seem scared to approach the booths!

How do you feel the organisation has evolved since past years?

Margot: I think they bring a lot of positive new things to the Belgian convention scene, such as Asian fashion and food. On the other hand, I think the organisation could be a bit more transparent. Why certain booths cost more, in what category everyone should subscribe etc.

What, in your opinion, does MiA definitely needs to be improved upon?

Val: Every organisation always has to improve. I also run a festival (Metal Female Voices Fest) so I know it is impossible to run a perfect organisation. Every year you will have to deal with last minute and unexpected things. A small tip, however, it would be good to make sure that the volunteers are better informed so they can give visitors important information.

Did you feel that visitors were interested in the things you sold?

Margot: Hm, that's a tough one. I certainly learned a lot about what sells and what doesn't. If I want to keep selling as an artist at conventions, I'll have to make the necessary changes to my work. I'm always open to suggestions if anyone has any!

Val: Yes, but partly because the target audience was very focused, it was still a choice. Foremost my goal was to have a promotional stand and I learned that a lot of visitors looking for Visual-kei merchandise are mostly interested in the more commercial bands, so that's good to know for the next time.

What is the best and the worst about being a vendor at MiA?

Margot: The worst might be the nerves and stressing out during the weeks before the convention *laughs*! Best is definitely seeing everyone having fun and hearing the feedback.

Val: The best is when visitors come to your stand and are interested in what you're selling. As an artist it is hard to make yourself known and everyone who loves your work is a plus. The worst is when there's not many people around and it starts becoming cold *laughs*.

What's the most memorable thing about MiA5?

Margot: For me, it would be finding one of the plushies we were selling after it was stolen earlier that day! It made its way back to us with some really good luck, we were so relieved!

Val: Sadly I didn't have a lot of time to see much of the convention but I was able to take the time out to see *OROCHI* (editor: some of Val's photos of that live are in this edition) and take some pictures. It was a very good show. The view as a seller is different, before this edition I always went as just a visitor.

Would you be sell at MiA again next year? Or would you just attend as a regular convention goer?

Margot: I can't really say yet where I'll stand next year, but if I have the opportunity and my art has developed enough I'd really like to go there again!

Val: I will probably have a stand again because by then I will have new photos to show. But I will also take some time out to do a tour of the other stands.

Interview by Hilde Heyvaert.
Photography by Helcanen and Hilde Heyvaert.



Val - Helcanen

Organiser of *Metal Female Voices Fest*, painter, designer and photographer.

Website:
www.helcanen.be

Facebook:
www.facebook.com/HelcanenOfficial



Margot,

Classic Lolita extraordinaire, painter, artist and crafter. And one half of **Bows and Apples** at MiA5. The go to person for realistic portraits (fandom and otherwise), flower crowns and assorted awesome crafts such as cards, totebags, etc.

Tumblr:
fishisnotagirlsname

Event: Coalescaremonium
When: March 16
What: Gothic Gala event
Where: Bouche à l'Oreille, Brussels, Belgium
Ticket price: € 23 in preorder, €30 at the door
Website: www.coalescaremonium.info

The end of March 16 2013 wasn't just your ordinary Saturday night, for Goths of all kinds, times and species were gathered at *Coalescaremonium* in Brussels. I myself was volunteering for the event, so I wasn't able to attend all the activities, but the ones I did manage to see were breath-taking. From the beautiful to the bizarre, there wasn't a square inch of uninteresting pace in the beautiful *Bouche à l'Oreille*, a refurbished abbey. Although a bit hard to find, it was worth every step.

The highlight of the night for me were J-goth singer *Gothique Prince Ken* (GPK) and Japanese DJ *SiSeN*. Although they both presented very different styles, both attended each other's performance, which shows that typical Japanese brotherhood. Though truth be told, GPK is actually Chinese. I guess it's just an Asian thing? DJ *SiSeN*'s performance wasn't until 21.00h, to be followed by GPK at 22.00h, so from 18.00h on I had plenty of time to enjoy the ocean of other things *Coalescaremonium*'s hosts *Discipulus* and *Nocturne* had to offer. Such as a photobooth! There were several professional photographers, one in the booth and a few others roaming the venue. The booth was a great success, attracting both visitors and artists for a bit of classy fun. And in case you didn't want to be or had to wait to be in front of the camera, a small art exhibition was provided in the same room.

The entrance hall included a bar, with everything from tea to Wodka, and just outside, in the courtyard, a burger stand was hosted by more volunteers. And not just hamburgers, either. Cheeseburgers and veggieburgers were served up just as happily. My burger wasn't even finished when loud music lured me back inside, into the main hall, where *Asrai* were kicking off the evening with a very strong Goth metal concert. My head refused to just sit on my neck like a potato and banged away as I felt myself being absorbed by the music. One look around me told me one thing: this was going to be a night to remember.

And I was right. After seeing *DJ Chavakiah* and *DJ Alchemy*, and enjoying their performances as much as *Asrai*'s, it was finally time for me to have a sit-down. Fortunately, painful feet were foreseen by the hosts, as the smaller patio contained chairs. I rested there for a bit, while enjoying the background music *Nocturne* and *Discipulus* had set, complete with Music Videos displayed on a screen. Then, more dance music hit my ears from the main hall: DJ *SiSeN* was setting up a party like you wouldn't believe. They say the Japanese know how to kick a crowd, and now I believe it. Nobody in the whole hall was standing still, arms and legs flailing everywhere. The glow sticks, traditional for industrial Goth parties, apparently, made the whole thing a treat for the eye.

Like with all good things, it ended way too soon, but then again there was the prospect of seeing *Gothique Prince Ken* perform live. I didn't really know what to expect, but he certainly did his very best and that paid off immensely! The crowd started out rather small, but by the time he was halfway through his show, there was a considerable number of people in the small patio. And when I say small, I mean small. Regardless, everyone in there was enjoying themselves and afterwards quite a few people came back to ask for a photo with the artist. With 3 hours to go, DJ *Chavakiah* and *DJ Alchemy* spun another party, to be joined by DJ *SiSeN* later on to end the night at 2 a.m. The party may have been over, but a lot of people were more or less stuck in Brussels at this point. No matter, this, too, was already taken care of: *Manga café Otako* had agreed to open its doors at night especially for *Coalescaremonium*, so people wouldn't have to be out in the cold all night. Apparently DJ *SiSeN* doesn't care whether it's day or night, because he joined us there and had a chat about anime and manga. I myself spent the remaining time until sunlight reminiscing over the whole day with the hosts and *Yoshi*, the guy responsible for the lights in the main hall. After all, we'd all been on our feet since 10 a.m. that morning. Even though I only arrived at 1 p.m. I still had to get up early in order to get to Brussels by that time.

All in all I call it an evening well-spent, a day of satisfactory stress and an event of friendship. I've met some lovely people there, whom I hope to spend more time with in the future. *Coalescaremonium* was a wonderful experience, made possible by *Discipulus* (Wesley) and *Nocturne* (Saumes), the volunteers, the artists, and of course the visitors. I hear there are plans for a second edition and I don't know about you, but I'm there.

Review by Marjan Van Esbroeck.
 Photography by Veerle Frissen.



COALESCAREMONIUM IS A NEW TYPE OF GOTH EVENT THAT FOR ITS FIRST EDITION TOOK HEAVY INFLUENCE FROM THE JAPANESE SCENE. WE HERE SPEAK WITH THE ORGANISERS, DISCIPULUS AND NOCTURNE.

What does the word *Coalescaremonium* mean to you?

Discipulus: Coalescaremonium" is a portmanteau of the term *Coalescent Ceremony*, a celebration that brings people from different (Goth) backgrounds together in a solemn yet flamboyant atmosphere. It took us quite an amount of booze to come up with, but apart from some minor pronunciation issues, it is a very powerful name, able to carry us for years.

Nocturne: It's not exactly easy to be original anymore and we wanted something that evokes all aspects of what we are trying to do, and I think the name Coalescaremonium (CSM) reflects that very well. It sounds classical and refined, while it could also be an element on the periodic table of a futuristic universe.

Discipulus: Apart from being well-brandable, its uniqueness made it the perfect name to give to our website. Having wisely used it in clear text formats, our site dominated search engines in a matter of days after its launch.

How long have you been planning it?

Discipulus: For years...

Nocturne: Discipulus' public life strongly revolves around the *Wave Gotik Treffen* in Leipzig, while I have long found similar solace in the *Tokyo Decadance* parties. For a while we have been thinking about combining those atmospheres into an event in our very own Brussels, with strong favor to our own preferences in music (metal and J-Goth). After doing a miniature version of it last year for my bf's birthday we knew we could be able to launch something much much bigger.

Discipulus: And with the Belgian scene in steep decline, major festivals getting cancelled and the end of Brussels's *Blizark* parties, we felt it was time for us to step up and try something big, new and different. I believe we succeeded in that.

Why did you pick this time of the year for the 1st Coalescaremonium?

Discipulus: We specifically chose this date as aside from some small local parties there were no other Gothic-scene events planned for it in Belgium or our neighbouring countries. It worked for all the artists, and we thought it would be sunny enough for us to make use of our terrace-like courtyard. It also stayed a safe distance away from all other major events, school examinations and holiday periods, and with the later than expected planning of the *Gala Nocturna* in Antwerp, it was suddenly up to us to start off the 2013 festival season.

How did you pick the live acts and DJs?

Discipulus: They kind of came together on their own. We both looked at our resources and went on from there.

Nocturne: After the end of *Blizark*, Brussels saw two great DJs without an immediate future: *Chavakiah*, an old friend of mine and *Alchemy*, often met by Discipulus at Belgian metal concerts.

Discipulus: *Sisen* is a close house friend of Nocturne, so that was an easy choice for our international DJ. *Asrai* has many mutual friends with mine and while immediately bringing a very experienced force to our stage, they were ideal to get the people from the Netherlands involved.

Nocturne: In that regard we went to look to Germany and France for the other roles in our concept wherein we found *Orion* and *[A:D:S:]* perfect to let everybody know our direction and intent.

Discipulus: And with those aspects setting the theme, we used our close bonds with *Râmen Events* to secure *GPK (Gothique Prince Ken)* for our secondary live act, and called in *Alexander Krenin* for the big influence his art draws from *Hellsing* manga.

What about the theme for this edition. Was it well received?

Nocturne: We always felt that the previous generation of organisers had no regard for the enormous influence that Japanese media (though video games, anime and music) have had onto the European Goth scene. So that seemed like a logical first thing for us to tackle. And seeing as it was our starting celebration, we thought it should have some class and formality as well.

Discipulus: At first the standoff dress code theme (formal vs. Harajuku) sounds like it could divide a party, but if anything it's from *Visual-Kei* artists, *Malice Mizer* for instance, that we learned just how well combinable those styles are. With the *Asrai* girls, who never made it a secret that they wear *EGL* inspired stage dress, *Sisen* and *GPK* as actual trendsetters in that manner, we sought to give very strong impulses, yet still leave the matter open for people to choose between the styles, or disregard them altogether.

Nocturne: The great thing is that our guests totally got it and we find ourselves truly honoured by how much effort they have put into their outfits for Coalescaremonium.

Please explain the artwork on the flyers.

Discipulus: How to represent something that doesn't yet exist? We went through a stockpile of Nocturne's character designs until we came upon a sketch that could very well induce the thoughts of what we were trying to deliver.

Nocturne: The character, whom I call *Nibiru*, has been drawn for the first time around 2004 for a story I am still working on. It is supposed to be a non-existent genderless being, representing *Void*. *The Calamity 0*, see that as final boss, coming out from the *Unborn Era* in my story.

Discipulus: Transposed to our concept Nibiru became the wraith that first builds the world of Coalescaremonium. Emerging out of the black void, here represented by purple smoke, he creates a hive of hexagonal blocks to represent each of the performers, and their position as equals in the whole.

Did you feel that story in tonight's party? Why or why not?

Nocturne: The reason we decided to use "him" for the flyer was to symbolise that out of void, only creation can appear. Today, where nothing was before, people came together to witness the concept we built and contributed their own presence and participation to fill in the remaining hexagons. Together we turned it into the magical night that it was.

Discipulus: That and our photo studio had the unforeseen effect that our black-dressed visitors seemed to disappear into our deep-purple velvet backdrop. Which made everybody seem like the wraith for a small part of the night.

What do you think about this first edition, in retrospect?

Nocturne: Above all, it showed that our interests are mutual and that we were right to combine influences instead of separating the scene into smaller bits. So many people from clearly different backgrounds got to meet and talk to each other. During the event itself it seemed like everybody lifted their barriers of language or sub-scene and found ways to communicate and just enjoy the evening. When we look online now it's as if all have become active friends on Facebook, sharing the pictures they took together and rekindling with stories and memories. And that's exactly what we wanted to do, organise a memorable event that unites people across borders of scene and territory.

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Do you feel there was enough advertisement for Coalescaremonium?

Discipulus: I think it was very difficult for people to grasp what we were doing and what the powers of the individual acts were. In a world where almost every avid party-goer considers himself a DJ now, it is not immediately apparent why we would get somebody from Japan and what exactly it is that a great talent like Sisen brings to a party. Those who came probably did because they knew what they could expect from us as organisers or had a strong inkling about at least one of the performances. We tried to highlight the special qualities of the exact artists we chose, but what we needed were pictures of the result to show people what it would look like altogether. Those are now online and they are generating such a buzz that all we seem to hear from people is their questioning why they did not come.

Nocturne: It is also not in our characters as organisers to press ourselves upon people but much rather choose to be present for those who care or show interest. It might not have been the best ideology to organise such a big event in, but that's just who we are and even though the event was not sold out this time, the people did get to know it. Our flyers were literally everywhere. Through our great network of enthusiasts all the shops and cafes in Brussels, Belgium, Paris, Lille, Rotterdam, Maastricht and Cologne had them prominently displayed, and during the months before the event the durable folder flyers travelled from party to party, often at 4 or 5 places at a time, and always with good reactions to them. We even saw many people taking them home with them just because they liked the design so much, just as many shared our trailer on Facebook, not because they were going but just because they seemed to like what we were doing.

Discipulus: And for the future editions; many visitors went home as enlightened souls, and there's just no better advertisement than that, is there?

What will you do differently next time (if anything)?

Discipulus: With the raving reviews we have been getting it seems a bad idea to touch a working concept, though during the night itself we feel like many things could have gone better. We also learnt a lot from doing it, about our own capabilities and the characteristics of our venue, but mostly that it is small things that can make a lot of difference, and that as organisers we just cannot be everywhere at the same time.

Nocturne: We'll be expanding our team a bit by involving more people from the local scenes whom we got to know better by doing our events so that we can divide responsibilities a bit throughout the event, to give ourselves a moment to breathe and enjoy the night as well. Apart from that the biggest change will obviously be the theme which will take a bit of a different direction for the next edition but still stay true to what we have done so far, especially by better using the second room for more musical diversity while leaving the proceedings in the main room quite untouched.

Any last message to our readers?

Discipulus: The first edition was a very good test for our capabilities as organisers. And now that we've got a taste for it, prepare for something even far more amazing for the next one, and know that as much as we are part of it, so are you.

Nocturne: Arigatou gozaimashita minna, mata kite kudasai!
(Thank you and please come again!)

Official site: www.coalescaremonium.info

Interview by Marjan Van Esbroeck. Photography by Veerle Frissen. Japanese translation by Gloria.



Event: Memento Dozen
 Artist: Wim Hermans
 When: March 30 - April 21
 What: modern art exhibition
 Where: CC Zwaneberg, Heist-op-den-Berg, Belgium
 Ticket price: free entrance

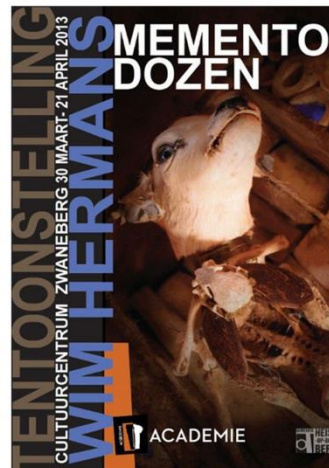
With the fashion theme of this edition being Dolly-kei art that fits that particular style doesn't go amiss. Art lovers and fans of the macabre have undoubtedly already seen the many photos of Japanese artists creating delightfully creepy and twisted pieces, exhibiting them in stores and galleries all over Japan. With taxidermy and doll parts playing major roles in their work. For a short amount of time, however, no trips to Japan were necessary to see art like that as *Wim Hermans'* exhibition *Memento Dozen* (dozen is Dutch for boxes) delighted fans of the darker side to modern art that wandered into the two level exhibit.

Often based on death and religious themes, the artist made plenty of use of objects trouvés (in his case mostly found in second hand and thrifts stores and flea markets) to construct elaborate shadow-boxes housing treasures build out of bits and pieces. Animal skulls and bones, taxidermy, old toys, cases of musical instruments, religious paraphernalia, all of it and more has been turned into an amazing second life.

Several of his pieces were motorised, adding to the effect and displaying the versatility of the artist, who aside from building his constructions and shadow boxes, also paints (and was in fact a painting teacher at the local art academy for many, many years). Those interested in his painting wouldn't see much at this particular exhibition but there are some of his works on permanent display on the outside of the Academy building. Don't expect them to be the same style as his installations though.

Throughout 38 pieces Wim Hermans took the visitor on an almost *Burton-eske* trip with his often macabre and imaginative marvels and creations. Inviting them to stare through the many little viewing windows of his shadowboxes, almost like voyeurs into another world full of decaying dreams and darker aspects of things in everyday life, surprising and delighting (if this sort of art is your thing at least) with his creations. Even though several followed the same theme (such as his *reliquary cabinet series* of four), they never bored and each of them kept on surprising.

Review and photography by Hilde Heyvaert.





APRIL LOLITA FASHION MEET

Sunday, April 14

Bubble tea at Jili and
photo fun around town.
in the lovely
spring weather.

Antwerp - Belgium

Photography by Hilde Heyvaert, Joke Schalley,
Chantal van Rijt and the proprietor of Jili



Event: Elf Fantasy Fair (EFF) Haarzuilens
When: April 20 & 21
What: Fantasy event
Where: Castle de Haar, Haarzuilens,
the Netherlands
Ticket price: varied depending on what formula
and when you bought it but at least € 18 after
charges
Website: www.elfia.com

EFF Haarzuilens prides itself on being one of the biggest and eldest Fantasy festivals in the Netherlands. They also claim they're the best and whilst a lot of people will readily agree with that statement, I personally beg to differ.

Yes EFF is a fun event, yes there is a lot to see, do, shop, eat and drink but... it's just not as good as several other cons out there, including the little sister to this event, EFF Arcen which is traditionally held in September.

Whilst Haarzuilens is in fact a great big domain assuring that people that want to can easily find a quiet corner to rest, be on their own or take photos without a bazillion people in the way, it's also swamped, overly crowded in the main areas and often obnoxious. It's just no fun if it takes you 10 minutes to walk 20 meters because "professional" photographers are clogging up an entire road with their equipment to take a photo of the many marvellously dressed visitors. Because if you want to see costumes, it is an absolute fact that you can see some truly stunning ones at EFF. It's logical that people will want to photograph these folks, but surely there are ways to go about it without bothering everyone surrounding you. So it comes as to no surprise that by the end of the day it was nigh impossible to take a photo near the passage ways without people running past you in front of your camera or in your photo, because nearly everyone was, understandably, fed up with having to stop and wait every five steps.

Also the set-ups could have been better. Whilst the inner market so to speak, where most of the food and drink could be found, had a wide enough path way to get past the queues, this didn't go for the stalls selling food along the narrower paths which made obtaining something to eat difficult and annoying. Especially the awesome *stockbrod* (bread on a stick) stall had this issue. The same goes for some of the encampment set-ups. It is really a bit mind boggling why awesome encampments such as *The Steampunk Objective* were placed at the, quite literally, far end of the event grounds, on what was basically a strip of sidewalk grass whilst right next to them was this enormous field with trees. With nothing else on it. I personally feel that their absolutely stunning set-up would have benefitted a lot more from a better area, giving the Star Wars group across from them more space also. I can't help but wonder why at an event that has been running for as long as this one has, this sort of spacing errors are still happening as they only cause overcrowding on the busiest times of the day.

Of course, all these downsides aside, I did have a good time. There were a lot of really nice people, awesome costumes to admire, the *stockbrod* was delicious (even though I did feel like I was risking my life to get one) and reasonably priced (just like most of the other food and drink at the fair), there was plenty of room to sit and rest both in the sun and the shade and it was nice to browse the shops. Mind you, it has to be noted that it was lucky that the weather was this nice, had it rained it would have been sheer and utter misery because the paths weren't sorted out for bad weather (muddy misery right there if had rained) and there wouldn't have nearly been enough shelter from what I saw from the set-up as it was.

So yes, it is a fun event even though it is flawed. It also does have a lot of good points of course, but not enough to make me want to go back and pay the steep ticket price again, I'll stick to EFF Arcen instead, which is, in my opinion, far better and nicer than the original one and seriously underappreciated compared to the Haarzuilens edition.



Event: Wave Gotik Treffen (WGT)
When: May 17 - 20
What: Europe's largest Gothic festival/event
Where: all over the city of Leipzig, Germany
Ticket price: € 89
Obsorgekarte (camping admission): € 25
Parking vignette for parking at the festival area: € 15
Website: www.wave-gotik-treffen.de

DESPITE BEING THE WORLD'S LARGEST EVENT OF THE EUROPEAN GOTHIC SCENE THERE ARE MANY MORE REASONS TO VISIT THE *WAVE GOTIK TREFFEN* IN LEIPZIG, SO HERE'S FOUR GOOD ONES:

1. Outfit choice

At WGT you can wear whatever you want! Nothing is too bizarre, too eccentric so it's a great opportunity to wear whatever you like. I've seen quite a lot of *Visual-Kei*, *Lolita* and even *Cosplay* at the different fair grounds. Especially *Lolita* fits in a lot of events at WGT. For example the *Victorian Picnic* which takes place on Friday 3pm at the *Clara Zetkin Park* or one of the *Dark Romantic Balls*.

2. Variety of events

WGT offers a lot of different events such as readings, cinema, free access to some of the city's museums, concerts, markets, parties and many more! So the € 89 for the ticket is really well spend as you get a lot of value for the money.

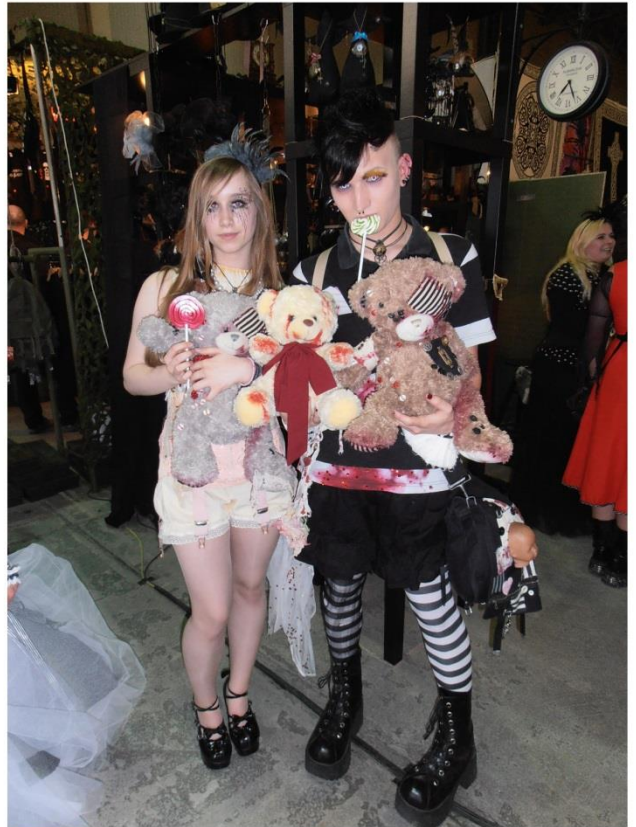
3. Access to the event areas

The event areas are spread all over town BUT the event ticket includes free use of the public transport in the city of Leipzig. Just for the WGT they even install the special *black line 31* which connects the main event areas.

4. Music - of course

There is a huge variety of artists and bands coming from both Germany (such as *Coppelius*, who's drummer is Japanese) and the rest of the world (e.g. *Abney Park* from the US). In all kinds of genres that fit the event so literally everyone is bound to be able to see at least one band they love. Seeing there are far too many to even start mentioning the rest of them, check the website for the complete line-up as well as the locations where all of them are performing.

Article by Clara Lina Wirz.
Photography by and provided by Clara Lina Wirz.



AGNES VAN DE GENACHTE IS A STUDENT AT THE KUL (CATHOLIC UNIVERSITY OF LOUVAIN) IN BELGIUM AND IS CURRENTLY LIVING AND STUDYING IN JAPAN AS PART OF A PRESTIGIOUS ONE YEAR SCHOLARSHIP. FOR BCM SHE WRITES A COLUMN ABOUT HER LIFE AND ADVENTURES IN NIIGATA WHENEVER SHE CAN SPARE THE TIME.

It's hanami season! Well, it ended a few weeks ago in Tokyo, but here in Niigata the first blossoms were at a peak last week. Those were the white pinkish blossoms, the big pink blossoms have yet to come and should be here somewhere around the next weekend or so. But no matter what kind the blossoms are, they're beautiful and a reason for celebration. Because this means that spring is (almost) here!

Hanami (花見, lit. *flower viewing*) is the Japanese custom of enjoying the spring blossoms, mostly as a pick-nick with friends, family or co-workers. When you say hanami, it's mostly food and beer, and then flowers. Because let's be honest; it's all about food and beer. I witnessed one of the last hanami's in Tokyo's *Ueno Park* and the stench of beer that was hanging in the park was horrible. And the piles of garbage, good lord, the garbage. At least it's Japan and it's being recycled, but still. It's also quite strange to see all those drunken salary men at seven in the evening...

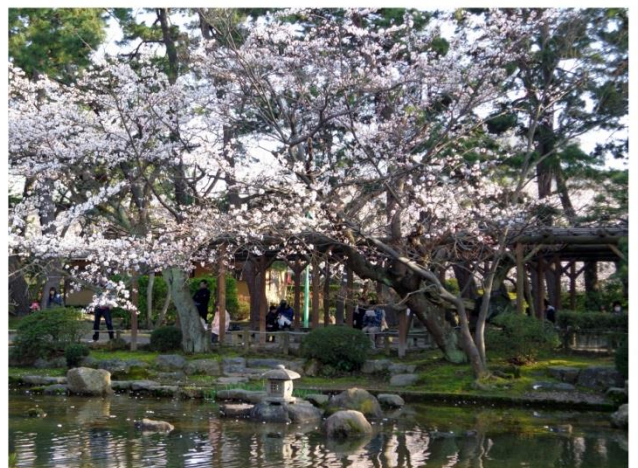
I had my first hanami last weekend and went to *Hakusan Park* in Niigata city with some friends, to enjoy the great weather, delicious food and beautiful flowers. And even though there are blossoms like this in Japan every year, the Japanese still get pretty worked up for it. A park with blossoms is like *De Schelde* in Antwerp on New Year's Eve when they're about to fire the fireworks. It's packed and you'll be lucky to find a good spot to sit. But we managed and had a great afternoon. It's almost unbelievable how something so simple can be so magnificent and beautiful; I could look at the blossoms all day. Now it's waiting for those pretty pink blossoms that are to come soon. I really hope that we'll have some nice weather to go along with it, because it's just not the same when it's cold and raining. I could tell more, but it's hard to describe so I'll just give some pictures. I think that those will be quite able to convey the spirit of hanami.

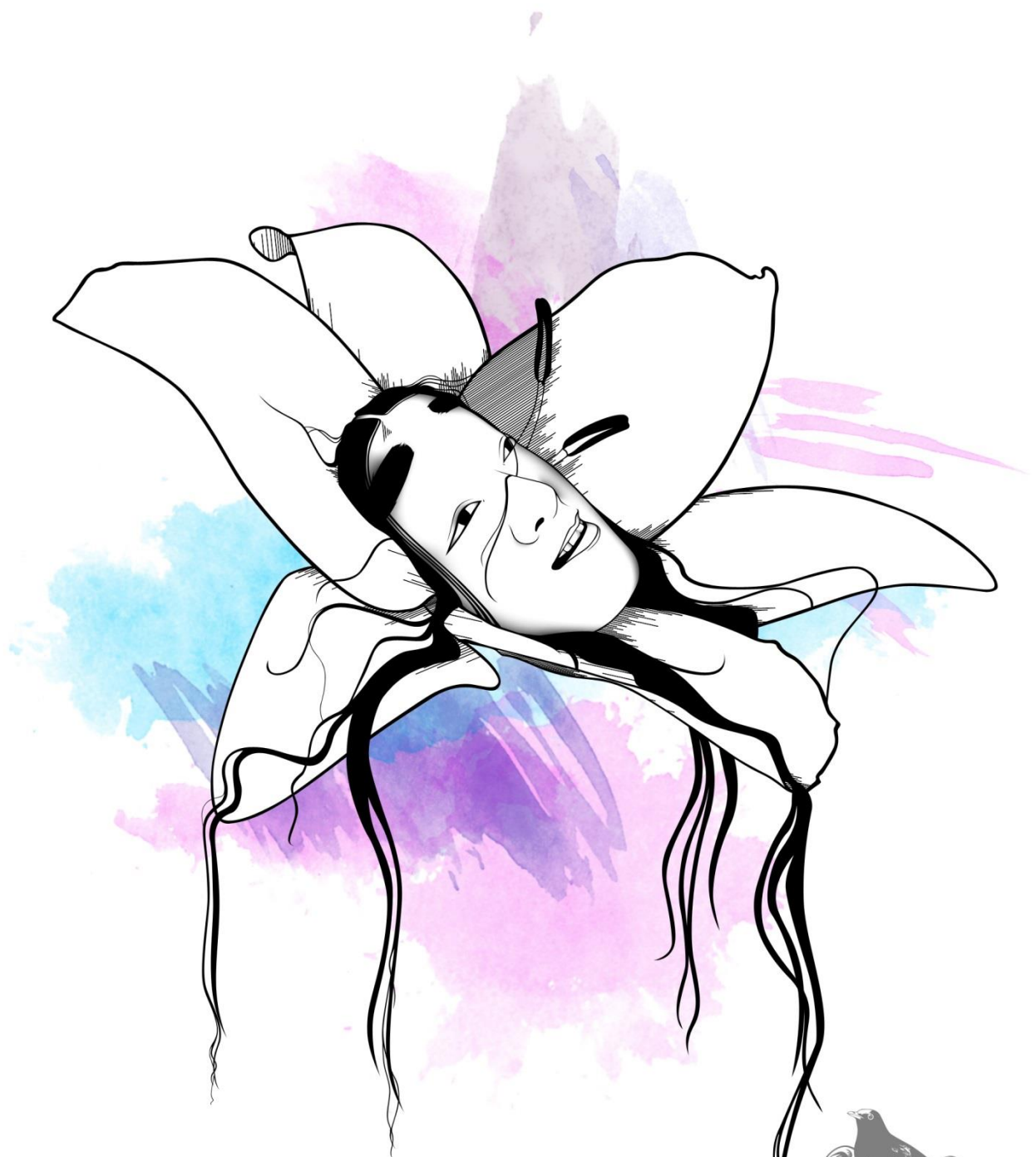
And now for some trivia:

This first one goes quite well with the hanami topic. Its beer commercials. Everyone in Belgium knows about our infamous beer commercials, like "Maten, makkers, Maes" (friends, buddies, Maes) and "Jupiler, echte mannen weten waarom" (Jupiler, real men know why), which shows that beer commercials (mostly commercials for alcoholic beverages in general) are aimed at men. Men drink beer, just like women do the housekeeping. In Japan however, a lot of the beer commercials and posters show women, proudly holding a beer in their hands. I didn't pay much attention to it before, until my mom pointed it out and now that I think about it, it makes me a bit sad that a woman drinking beer seems to be a commercial taboo in Belgium.

Another one, completely unrelated to the previous matters, is about pumps. I've noticed this both in Tokyo as in Niigata, but a lot of young women wear their pumps a size too big, resulting in looking very uncomfortable when they're walking. I have no idea if this is a fashion trend/statement, or they just don't know that they're not supposed to buy pumps a size too big.

And last but not least; Niigata Lolita's, where are you hiding?! I know you guys are here somewhere, so show yourselves already!





Pink Blackbird

--Website Coming Soon --

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J-MUSIC CORNER

Japanese music reviews and interviews.

Reviews by Hilde Heyvaert and Valerie Vliegen.



Arashi
 "Calling / Breathless"
 Single
 Release date: 6.3.2013

Calling / Breathless is Arashi's first single of 2013 and their 40th single since 1999. This called for something special and strong. And that is exactly what they gave us! Lately Arashi has been experimenting with different styles. With *Calling* being the first song, Arashi adds rock to their repertoire. *Calling* is a strong power metal song, combining mellow verses with hard power metal choruses, accompanied by an intense guitar. This is the opening track for Aiba Masaki's drama *Last Hope*. The second song is *Breathless*, the theme song for Ninomiya Kazunari's movie *Platina Data*. The intro dictates the feeling of the song immediately. It opens very quietly, voices join in and lead to the main vocals. One of the highlights of the song is the short striking solo of Ninomiya in the end. As for the two B-side tracks; オーライ!! and *full of love*, don't sound as if they are thrown in to meet the required numbers of songs on the single (which happened to some singles in the past). Both sidetracks finish off the single perfectly. While *Calling* and *Breathless* are songs with a dark vibe, オーライ!! and *full of love* have a brighter feeling. オーライ!! is the more positive sounding song, a typical Arashi type one with hints of ska. *Full of love* takes the previous fast paced songs to a halt and makes for a flawless ending. In the end, *Calling / Breathless* is a very strong single. One of the best Arashi has ever made. The perfect single to get to know Arashi!



OROCHI
 "HYAKKA RYORAN -
 A Hundred Flowers Blossom"
 Maxi single
 Release date: 8.3.2012

I have but one regret about *HYAKKA RYORAN* and that's that it only counts 6 songs, because I could ha-

ve quite happily listened to more of *OROCHI*'s excellent *samurai rock*. *OROCHI* has proven live that they are justified winners of the *Râmen Events x JaMe European tour contest*, but on record the band sounds just as good as during their live performances. Plus you can hear all the little details that get lost in a PA system all the better, which is definitely an added bonus in my opinion as the many layers and details in the arrangements only contribute to the listening experience. Even though all of the songs are proper J-rock, there is a distinctive variation on the album, making for a good diverse release that proves that whilst the band does have a gimmick so to speak, they are far more than their concept and they have ample talent to back it up, both instrumental and vocally. And the way they add traditional twists, sounds and instruments in combination of modern day vocals, song writing and the arrangements is simply a stroke of genius. *OROCHI* is definitely an original band, unlike any other I have heard, and I am really curious to see what they will evolve. I do believe that this could very well be one of the next big things in J-rock, and I'd advise everyone who loves the genre to give them a listen and keep an eye on them.



SUGIZO
 "Vesica Pisces"
 Remix album
 Release date: 8.3.2013

SUGIZO, of *LUNA SEA*, *JUNO REACTOR* and solo fame, to name but a few is back this year with a new release. Albeit new is to be taken with a pinch of salt as this 11 song album is not only a remix album of some of his older releases (and by older I mean prior to this year), there's only one song, *ETERNALFATIMA*, actually remixed by *SUGIZO* himself, the others are all works by other artists. Like is the case with every other decent remix, these are songs where you can clearly recognise the original song as well as discover new elements to it, with a strong electronic feel. There's not much more to be said about this, either you like it or not really, but I'm pretty sure that *SUGIZO*'s fans and those of danceable electronic music will appreciate this.

CONCERT REVIEW

SUGIZO

Vesica Pisces release party
Club Asia – Tokyo – Japan
via nico nico live stream
Wednesday, March 6 2013

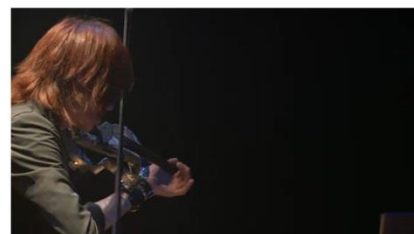
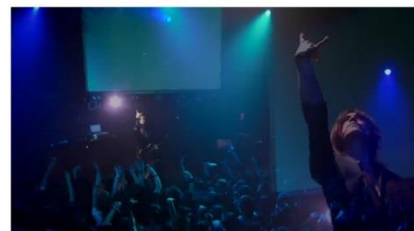
Most great concerts of our favourite Japanese artists happen in Asia, it's a sad fact, but thanks to nico nico and some kind artists we can sometimes get lucky enough to be able to follow a gig live via our screens. This happened for the release party for SUGIZO's new album, or better said: remix album *Vesica Pisces*. Expect some bits and pieces changed older songs, but no more, making the live performance often sound like it's what you'd hear in a popular club or at a trance or goa party somewhere rather than at a Rock concert.

It has to be said that of all the members of *LUNA SEA*, SUGIZO is the one who's solo project is furthest removed from the music of that band. Regardless of all of that, this two part concert was full of energetic music, a good mix of hard rock guitars, techno and sometimes even industrial beats with some singing on select songs. The female vocals were mostly the type going on with tribal dance or goa, contributing to SUGIZO's signature style of the last couple of years. And of course there was some of SUGIZO's typical violin sound there as well. But it also had jazz trumpets from time to time, which is a touch I could really appreciate as it adds a distinctively new and different vibe to any live performance of the songs as this is an instrument that only comes to life when played on the actual trumpet rather than dug out of a computer.

Live SUGIZO and his band bring the songs well and with the kind of energy that riles up not only the crows at the actual concert but also any of those watching at home through the marvel of technology I'm sure. I must say I did vastly prefer the songs he performed with the band in the first part of the concert rather than the ones from the second part where it was just him and *DJ MaZDA* (of *UNI/SINE6*) because the feel of the music was so much better and alive.

Of course from behind my laptop screen I missed out on the entire vibe and atmosphere of the concert that you can only get by being there, but judging from the crowd shots not a single person actually being at Club Asia wasn't enjoying themselves and a good time was had by all. And of course it's awesome that he chose to give fans from all over the globe the opportunity to follow the release party and enjoy his music from the comfort of their own home if they, for whatever reason, couldn't attend the live. I can but hope that many others will follow suit more often. Of course the one great advantage to home viewing is the, well, view. Whereas in a venue you're not certain of a good view on the stage and what's happening on it, you get an often first row view practically non-stop when you watch a live stream, which is the definite up-side to missing out on the live vibe.

Review by Hilde Heyvaert.
Photos screencapped from the performance.



OROCHI

Râmen Events x JaMe European tour

Made in Asia

Brussels Expo – Laeken (Brussels) – Belgium

Saturday, March 9 2013

When you see OROCHI live it comes to no surprise that they are the winners of the contest held by Râmen Events and JaMe. For two consecutive days in a row they brought down the proverbial house at this year's edition of Made in Asia, or at least: the Patio room where the concerts were taking place on both occasions.

With a succession of both new and older songs they had no trouble at all to get the crowd on their hand and getting people gathered to see them live, many curious rather than fans, to rock out on their awesome blend of self-proclaimed samurai rock. Even those sitting down and just enjoying the atmosphere and music around them were nodding their heads and quietly enjoying the show in their own way, something you don't see very often at performances nowadays.

OROCHI brought those gathered a concert that is practically an entire themed show with their amazing costumes combining traditional samurai garb such as hakama trousers with other traditional garments in a modern cut and hairstyles that we have come to more or less expect from the visual-kei scene. Their entire mix of traditional meets modern brings the listener the best of both modern and historical Japan both visually and audibly. Whilst most songs are composed and brought on traditional instruments the addition of several types of Japanese flute (the dragon flute being one type out of the total of three used) gives the band a distinctive originality that sets them apart from others. Every single member is a skilled musician and there's no arguing that singer USHIWAKA has an amazing voice and that he uses it perfectly in combination with his band mates' instrumental skill. It has to be said that it's quite uncommon to see a vocalist with that great a vocal range and the skill to use it properly in J-rock, so to see and hear him pull open all the registers was a pleasant surprise. And whilst only the first couple of rows had a truly great sight on the stage, the rest didn't have to miss out thanks to the two screens set up to the side and camera crews making sure the images kept on coming steadily, which definitely enhanced the experience for many there. But even if it had just been sound, it would still have been pretty awesome, because the performance was simply that good.

What I also really liked about the performance was how interactive they were with the crowd. It wasn't just regular quick notes of thanks, it was announcing songs, getting people to know little bits of the lyrics and really involving them whenever possible, much to the appreciation of the audience and a testament to the showmanship and skill as performers, not just musically, of OROCHI.

In short, if you want to see a great J-rock performance that isn't just like everything else out there and you have a chance to go see OROCHI live: just take it. It's worth it.

Review by Hilde Heyvaert.
Photography by Helcanen (www.helcanen.be)



PHOTOGRAPHIC IMPRESSIONS OF OROCHI'S EUROPEAN TOUR

By Helcanen and Marjan Van Esbroeck



European Tour 2013

OROCHI

- 8/03 Made in Asia - Brussels (BE)
- 9/03 Made in Asia - Brussels (BE)
- 10/03 MTC - Cologne (DE)
- 13/03 Hot Dog's bar - Moscow (RU)
- 14/03 MozArt Club - Ivanovo (RU)
- 15/03 Bar Live 301 - Roubaix (FR)
- 16/03 330 Live - Den Haag (NL)
- 17/03 Japan Event - Clermont-Ferrand (FR)
- 23/03 La Java - Paris (FR)
- 24/03 Matrix - Prague (CZ)
- 28/03 Boehka Art Club - Kiev (UA)
- 29/03 Jara Club - Kharkov (UA)
- 30/03 Rock Box - Luxembourg (LU)
- 31/03 Polymanga - Montreux (CH)
- 1/04 Garage deluxe - Munich (DE)

MOXITY  www.ramen-events.com **JaME**





OROCHI: an interview with the winners of the
Râmen Events x JAME European Tour competition

AFTER WINNING THE RÂMEN EVENTS X JAME COMPETITION OROCHI CAME BACK TO EUROPE FOR THE SECOND TIME TO DELIGHT AUDIENCES WITH THEIR SPECIAL BLEND OF SAMURAI ROCK. BCM SPOKE TO THEM AFTER THEY SET THE HOUSE ON FIRE, FIGURATIVELY OF COURSE, FOR THE SECOND TIME AT MADE IN ASIA 5.

Welcome to Belgium! What do you know about the country other than it's the land of chocolate, beer and waffles?

USHIWAKA, vocals (after some deliberation with the rest of the band): that's difficult! The geographic location: it's in between France and The Netherlands. You speak both French and Dutch in this country. The train, you guys were the first to have that. And Formula 1.

You know quite a lot Belgium it seems!

USHIWAKA: I don't feel like I do, my first thought was chocolate *laughs*.

Could you, by means of introduction, say something nice about each member in the band?

USHIWAKA: So nothing negative? *Laughter all around*. SHIN likes chocolate, TETSU does too. LYO likes chocolate as well, but he also likes himself *laughs*. And TAJI is a very good drummer. Aside from that he's also very decent and modest.

What are your expectations for this tour and how do you think it will influence the band's future?

USHIWAKA: I hope we'll become more popular and that we can introduce our music to many more people. Spread our music more than before as it were. So hopefully we can come back to Europe again and again in the future.

SHIN, bass: I'd definitely like to meet more people on this tour.

What was the first thing that went through your mind when you heard you won the Râmen Events x JaMe contest and that you were going to Europe again?

USHIWAKA: To be honest I thought we could win because we're a good band and we already came to Europe two years ago and toured several countries. I saw that as a definite advantage as the other bands hadn't done that. I was worried about it of course, because I really hoped we'd win so we could come back but with a contest you never know. So I was very happy when I got the news that we did win *smiles*.

You portray yourselves as modern day samurai, do you feel that OROCHI is a way to introduce Japanese history and traditional Japanese culture to modern day audiences?

USHIWAKA: Yes, absolutely! A lot of people feel that tradition is old fashioned, a bit nerdy and very much uncool. I disagree with that, and I'd like to create a new kind of traditional Japanese style and combine that with our music. It's OROCHI: a combination of the old and the new.

What made you choose the theme of Yamatano Orochi and the dragon slaying samurai as inspiration for the band? (OROCHI is based on the legends of Yamatano no Orochi)

USHIWAKA: it just really felt right to us when we read it. It's about destiny and it really fit the band. So we didn't think about it further and just went with it.

Did you design and make your own costumes?

USHIWAKA: We did design them ourselves and then talked to the designer about what we wanted to wear exactly.

What kind of clothing do you prefer when not on stage with the band?

USHIWAKA: I used to like to wear really form fitting and tight clothes but now I like them a little more casual and prefer looser garments. You know the ones that still fit nicely but are made out of comfortable stretch fabrics. As far as Japanese fashions go, I wear kimono in spring, summer and in autumn as well as long as the temperature allows me to. I don't wear them in winter at all because it's really too cold these days.

USHIWAKA, you also play the dragon flute, did you learn this especially for OROCHI or did you already know how to play it before you joined the band?

I knew how to play several flutes before, ever since I was a child, but I did pick up the dragon flute especially for OROCHI. Before I mostly played the normal bamboo flute called *shinobue*. I generally use three different kinds of flute with the band. The *shinobue* is generally used at local festivals by citizens. Then the dragon flute, called the *ryūteki*, which is a more religious flute used at shrines. And then the last one I use for OROCHI is the *nohkan* flute, which is mostly used in more traditional Japanese music and performances, not so much in kabuki but in other pieces.

Do you have any words of advice for those wanting to learn how to play the traditional flute?

It's quite easy to be honest, just practise. The most important is to start with the right poise and learning how to blow into the flute to get the notes out right *demonstrates it for us*. At first practice for short amounts of time, little by little, make sure to blow into it slowly and make sure you keep your breathing steady so you still get enough air yourself. Don't cut off the air to your brain, it'll lead to problems *laughs*! If you try to do too much too fast whilst learning it you won't get it right. And after a while you'll be able to learn songs. You just need to learn five, maybe eight, of the basic songs and then you'll know how to play *smiles*.

Whilst in Europe, is there anything you definitely want to see or do other than perform?

USHIWAKA: I'd like to see castles and historically significant places. And if I have a chance I'd like to visit some forests in Europe, that'd be great. Because OROCHI's concept is tradition and nature. I'd like to visit a forest that could have come out of the stories of the Brothers Grimm and we've read a lot of fantasy set in a forest. So I'd like to go to a forest like that with wolves in it.

Do you have a message for your fans in Europe?

USHIWAKA: *smiles* rock on!

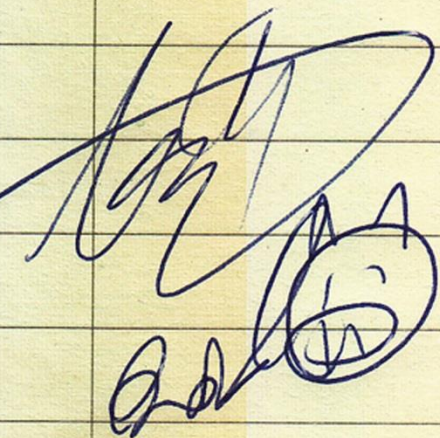
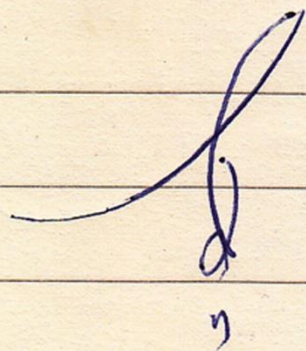
Official site: <http://orochi.info>

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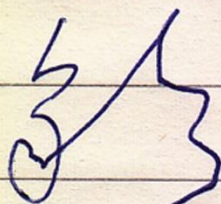
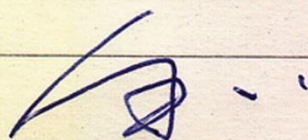
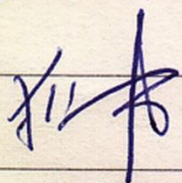
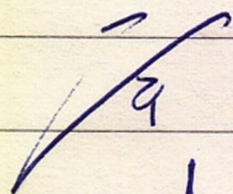
Interview by Hilde Heyvaert. First page photo by Helcanen, second page photo provided by Râmen Events. Many thanks to OROCHI and Râmen Events.



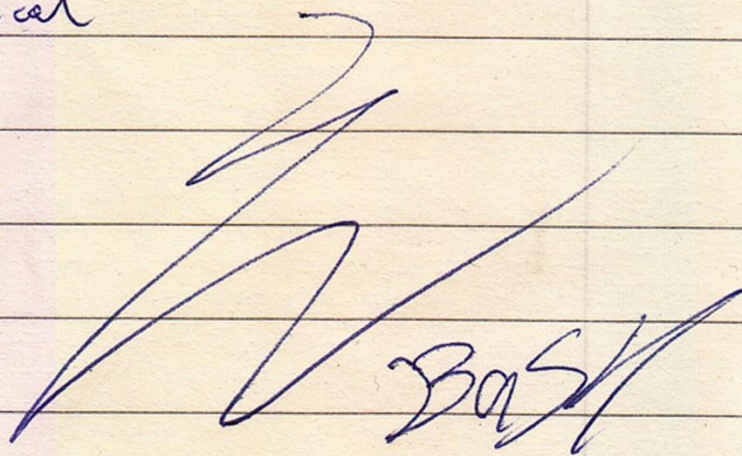
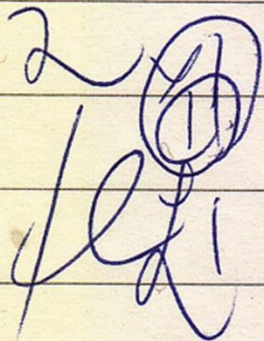
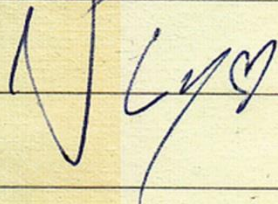
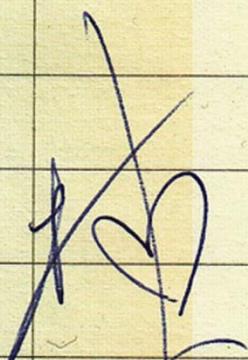
OROCAL



USHIWAKA



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MISARUKA IS BACK WITH A NEW CONCEPT, ROMEO AND JULIET, RENEWED LOGO AND LOOK AND THEIR VERY FIRST ONE MAN SHOW IN TOKYO, JAPAN. A LOT OF THINGS HAVE CHANGED IN A YEAR, SO WE CAUGHT UP WITH THEM AGAIN TO FIND OUT A LITTLE MORE ABOUT THE RESTYLED MISARUKA.

With the release of your new EP "Juliet" you have overhauled your look, what inspired you the most when you were designing the new costumes?

ru: This costume design is based on the story of Romeo and Juliet. I imagined an angel so that's what my look is about.

rin: It is a traditional design. I am wearing a dress based on those from a long time ago.

sawah: I like costumes because that looks good with each member.

azami: When we portray a story I think it is important to learn about the background from that time. I went for a simple concept for my costume.

vetchie: I had an image of a boy running around the garden of the castle in mind so that's what I went with.

You first worked around The Little Mermaid, and now Romeo and Juliet, which other stories would you still like to work with in the future?

ru: Right now, I have no idea because I am so into the story of Romeo and Juliet at the moment.

rin: I have never thought about it, I just make what I want to make at the time.

azami: They are too many to choose one right now.

vetchie: I'd love to hear a request from a fan.

What is your personal all-time favourite story or fairy tale?

ru: My life is my favourite.

rin: I love Cinderella. Particularly the retelling in the Disney movie.

sawah: I like Mito Komon*laughs*.

azami: Star Wars.

vetchie: Evangelion.

If you were to choose a piece of art that in your opinion describes Misaruka best, which would it be?

rin: -Rosary-, -My Dear Rose-, -Violet-, etc. I love beauty in violent things.

sawah: All work is the best in my opinion.

azami: Representative songs of the time.

Many artists are involved in several projects at any given time, do you have other musical projects aside from Misaruka yourselves?

ru: I'm not involved in other projects.

rin: I'm not either but I am interested.

sawah: I do not think about it.

azami: Right now I'm concentrating on the activities of Misaruka.

vetchie: I have provided music.

You've had an accessories collaboration with SUPPURATE SYSTEM, what else would you like to achieve with Misaruka aside from producing more music?

ru: I want to challenge various things.

rin: I am pursuing the ultimate beauty. I also make music in this philosophy.

sawah: I want to live happily.

azami: I'm looking for the meaning in my life.

Everyone knows fashion is important in the visual-kei scene, but what do you guys wear in your daily lives when not in your stage outfits?

ru: My friend selects my clothes.

rin: I like Japanese kimono.

sawah: I like clothes of which the cut is beautiful.

azami: I like garments in the traditional Japanese style.

vetchie: I wear cute clothes.

The theme colour for this edition of BCM is grey, what does the colour make you think about?

ru: Light and Darkness. It can accept everything.

rin: It is neither black nor white. I imagine the flexibility.

vetchie: It is beautiful.

Tell us one thing about Misaruka that isn't commonly known and that you don't mind sharing.

ru: sawah is shy.

rin: To be honest, rui is the most interesting.

sawah: Tentative titles of the songs are funny *laughs*

azami: I am a professional fortune-teller.

vetchie: There are a lot of things to be found only in the live.

Any shout-outs?

ru: Dear Juliet. I look forward to the day we meet.

rin: Dear BCM reader. Music crosses borders and the love is common in this big world. Love your neighbour and live with grace. Thank you.

sawah: Ohayosu-. I want you! *laughs*

azami: Listen to good music and have a happy life.

vetchie: Please be in good spirits. xoxo

Official website: <http://misaruka.syncl.jp>

Interview by Hilde Heyvaert.
Photography by Akio Yokoyama.
Many thanks to Misaruka and Kiwaumu Kai.



Guitar: sawah

Bass: azami

Vocal & Piano: rui

Drums: vetchie

Guitar: rin

泣きたいくらい愛しい気持ちに
気付かせてくれた君へ・・・

サカ



Vocal & Piano: rui Guitar: rin Guitar: sawah Bass: azami Drums: vetchie Total Produced & All Arrangement: Misaruka, Artist Management Label: Starwave Records, Mixing: Manik
Mastering Studio: Bazooka Studio, Mastering Engineer: Osamu Shimizu (Bazooka Studio), Graphic design: Kiwamu, Photo by Akio Yokoyama, Costume Design: Love Cats
Hair&Make: Onda Sayako, Staff: Ayumi Takeda, Kantarou Sakurai, Executive Producer: Kiwamu (Starwave Records)



<http://misaruka.jp>

WHEN **YUKIO MURATA** (MY WAY MY LOVE, INORAN'S SUPPORT BAND) AND **REIKO MATSUO** TEAMED UP TO COMBINE MODERN ART WITH MUSIC WE WERE TREATED WITH TWO TRULY FANTASTIC SONGS AT THE BEGINNING OF 2013 WHEN THEY RELEASED THEIR FIRST SINGLE *"DARLIN' DARLIN"*, A SWEET TWO SONG MARVEL THAT SURPRISED MUSIC LOVERS GLOBALLY. WANTING TO KNOW (AND ESPECIALLY HEAR) MORE ABOUT THIS PROMISING NEW BAND, WE SPOKE TO YUKIO AND REIKO ABOUT THEIR FUTURE PLANS AND OF COURSE, THE ART AND MUSIC THAT MAKES U-RE:X.

How did you come up with the name U-re:x? Does it have a special meaning?

YUKIO MURATA: I like the sound of the word Rex. It means king in Latin. The U-re:x project is a mix of art, techno and electric pop, a kind of underground remix, so U-re:x is short for that.

U-re:x is about art and music, but how do you create songs? Is the art made after the melody or the melody after the art?

YUKIO: Both. Sometimes the melody comes first and sometimes the art and sometimes both at the same time!

How did you come upon the collaboration between music and art?

YUKIO: I have always admired REIKO's work. I wanted to express my feelings about it with music. REIKO likes my work too so it felt very natural to collaborate. To some extent I think there is an overlap between all art forms.

REIKO, who are the biggest inspirations for you as an artist?
I love *Gokita Tomoo's* art.

YUKIO, you are best known for fronting the band *my way my love* which is radically different from U-re:x. What inspired you to make this musical change? And why choose this particular genre?

I love all music genres so U-re:x gives me a chance to explore different types of music that are perhaps not suitable for my way my love. I feel just as passionate about U-re:x as I do about my way my love. I hope to explore other genres in the future.

How did you come to collaborate with VV Dietrich for the vocals?

YUKIO: She is a good friend of mine. I love her voice. I thought she would be perfect for this project so I asked her to join me and she agreed.

If you got to come to Belgium with U-re:x, what would you want to see or do in the country other than perform?

YUKIO: I would eat as much chocolate as I could! I would like to visit the city of Bruges as I recently watched the movie *In Bruges* and it looks beautifully and old. I would love to watch some soccer as the Belgian national team is very good these days. It is difficult to keep up with bands and clubs from other countries from here in Tokyo so it would be great to explore the clubs and live music venues in Belgium. I am a fan of *SOULWAX* so I would like to see them play in their own country.

You have released your first single *Darlin'Darlin'/Love Song* in January of this year, what are your further plans for 2013?

YUKIO: We of U-re:x are planning to release an album later in the year. I am writing new songs every day!

So can we expect a full album from you soon?

YUKIO: YES! hope so!

The theme of your first single is love, what other themes would you like to make songs about with U-re:x?

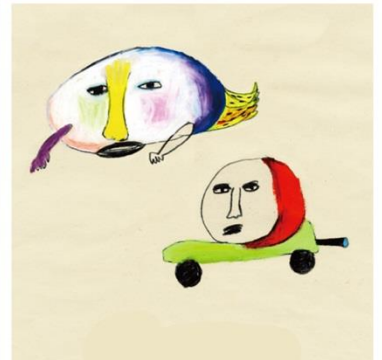
YUKIO: All you need is love *laughs*! Seriously I try to explore all aspects of life through my music. Everything interests me. These are amazing times we live in and I am never short of themes to write about.

Do you have a message for your European fans?

YUKIO: I hope you like the new songs. Thank you so much for your support. I hope to see you when I next come to Europe. I love you!

Official website: www.u-rexmusic.com

Interview by Hilde Heyvaert.
Artwork by REIKO MATSUO



SYOKUDAIKAKKOKAI IS NO DOUBT ONE OF THE MORE INTRIGUING BANDS HOUSED AT STARWAVE RECORDS. COMBINING THEIR OWN SPECIAL BLEND OF THEATRE AND MUSIC, WITH A LARGER AMOUNT OF MEMBERS THAN YOU'D EXPECT, ONE BEING A DOG AND A MORE THAN A LITTLE INTRIGUING PRESS RELEASE, WE COULDN'T HELP BUT WANT TO KNOW MORE. VOCALIST KAGEROU WAS KIND ENOUGH TO PROVIDE US WITH SOME ANSWERS.

Syokudaikakkokai is a very intriguing name, could you explain what it means and how you came up with it?

Every day the world is facing rough and difficult challenges, we hope our existence is like that of a candlelight fire: small yet strong enough to illuminate the darkness. Thus we're named *Syokudai* (candlestick). That was a setting that I just came up with *laughs*. As to how kakkokai (weird) came about... what was it *laughs*.

You're a band with many members could you please say something about each member by way of introduction?

I'm, Kagerou (vocals), the band leader and have a long face. *Death* (guitar) wears spectacles, *Lyuichi* (bass) likes young girls, *Maro* (bass) has a natural perm, *Kikurage* (drums) can hit the drums properly, *Maeda Kiyotaka* (drums) is 49 years old and a pretty average middle-age man. *Ho-den* (performer) is an extremely nasty person, *Souta Kun* (performer) is an even nastier person who mistreats the nasty Ho-den, *Minako* (a great actress) is the conscience of the band. And Tricky (dog) is a virgin.

You are combining music with acting, which types of theatre are you combining with your music exactly?

Although we do *Shironuri* (editor: covering the face fully in white makeup as is often done in *Kabuki theatre*, but it has also recently becoming a street fashion statement in Japan) we're not a *Kabuki* group!

How did Tricky the dog become a member of the band?

Tricky is our drummer *Maeda Kiyotaka's* pet. He requested his participation on numerous occasions so we decided to go ahead and make him a member too. (editor: for those curious about Tricky's role, he sits on stage during gigs).

The theme colour for the current edition of BCM is grey, what does the colour make you think of?

The band DIR EN GREY.

Being Belgian we're of course curious to know, what is the first thing you think about when you think of Belgium? Other than beer, chocolate or waffles.

When I was in high school the principal was a priest from Belgium. Therefore when I hear the name Belgium, it'll remind me of him.

Your press release reads "Has Kiwamu finally gone insane?" So has he really gone crazy?

Starwave Records is full of good-looking bands that play good music. I can't help but to think that he is insane to offer a contract to an ugly band like us! Maybe one of us got hold of his weakness *evil laughter*?

Any message for the readers?

Hello! We are Shokudaikakkokai! We like Visual-Kei as much as you do. Originally we really wanted to be a cool band but it was most unfortunate that we became like this. Although we are not cool in any way, everyone of us is friendly and interesting. So if you do happen to travel to Japan, please come and talk to us at our lives. Please also remember to purchase our CD *Maeda Kiyotaka!*

Official website: <http://syokudaikakkokai.com/>

Interview by Hilde Heyvaert.
Japanese translation by Esther Huang and Kyde.
Many thanks to Syokudaikakkokai and Kiwamu Kai.



WITH THEIR NEW CD ELPIS, PAN-D-RA IS OPENING A VERITABLE PANDORA'S BOX TO IT'S LISTENERS FILLED HARD HITTING SOUNDS AND SONGS FUL OF SOUL POURED INTO IT BY ALL FIVE MEMBERS. WE SPOKE TO THEM OVER EMAIL TO FIND OUT MORE ABOUT THIS INTRIGUING BAND.

Could you, by way of introduction, say something positive about the other members of the band?

Toshiki: NAOYA is a prince, a leader and plays phrases with passion. Tsubasa is cool, has a charming voice and plays technical phrases. MA-YA is self-paced, unfussy and our mascot. YO-HEY is also self-paced, stiff, proper and a stable drummer.

NAOYA: Toshiki is a person with a beautiful outlook and a pure heart like a child. He has a particular distinctive voice and world-view vision. I guess he's a poster person for Pan-d-ra. Tsubasa is a different type of guitarist than me. He also differs from me when it comes to composing but I love what he composes. He's the one who provides Pan-d-ra the great music. He's kind and loves animals. MA-YA is Pan-d-ra's mood maker. She provides surprises and laughter to those around her. Her bass sustains deep basso and she catches the eyes of the audience with her charming presence on stage. YO-HEY is like a guardian to Pan-d-ra: very reliable and helpful. His hard and serious attitude towards all kind of things definitely gives good influences to all the members. His drumming has both steadiness and intensity which gives other members comfort while on stage.

Tsubasa: Toshiki has a certain belief in his music as well as the ability to express it in his singing. NAOYA is a different type of guitarist than me, he has a good track record of the neo-classical scale. MA-YA is a steaming bassist on stage even though that's hard to imagine from her look. YO-HEY has a stoic attitude towards music. He's a 2-bass drummer with both accuracy and vehemence.

MA-YA: Toshiki is a keystone of Pan-d-ra's world-view. I envy his independent characteristics. NAOYA is a reliable leader. He's not strong but loves alcohol. Tsubasa looks cool but boosts on where he ought to. He can be innocent as a lamb at times. YO-HEY is earnest and a hard worker. He's a very self-paced person.

YO-HEY: Toshiki is Gothic like a Middle age European. NAOYA is Prince Charming and a leader. Tsubasa is cool and has a lovely, charming voice. And Maya is very self-paced, unfussy and our mascot.

How did you come up with the name Pan-d-ra?

It derives from the Greek myth which reminds people of the temptation of breaking the rules of opening the forbidden box, a visual impact of Pan-d-ra. The music which Pan-d-ra delivers is like "disasters" darting out from Pandora's box which leads to "hope" of our band: Pan-d-ra's bright coming future.

How would you describe the music of Pan-d-ra to someone who has never heard your songs before? If you could let them listen to just one of your songs, which one would it be and why?

We have expressive and ear-catchy lyrics and melodies throughout all of our music. Each song has its own story, situation, harmony of a charming melody and twin guitars. Hard and powerful to lyrical melodious songs that are based upon Hard Rock/Heavy Metal but does not stick to either one. Every song is tuned and filtered out from every Pan-d-ra member to set the very "Pan-d-ra" music. As for the one song, we would chose *Decide*, as we feel it is filled with all the elements that express the essence of what is Pan-d-ra.

What inspires you the most for Pan-d-ra's look and music?

Toshiki: For my looks: aristocratic and Gothic influences from the 1980s and 1990s Hard Rock & Heavy Metal for the music.

NAOYA: All sorts of human affections.

Tsubasa: Basically I think Pan-d-ra's music is influenced by Hard Rock and Heavy Metal sounds. Still I admit that each one of us has lead different musical lives until we met up and through such members, I guess the music that we are bringing to the public as Pan-d-ra today is the conclusion of some sort of chemical exchange among the five of us.

MA-YA : Gothic and other Japanese *Visual-kei* influences for my looks and Metal for the sound.

YO-HEY: I'm influenced by the European middle ages, Hard Rock and Heavy Metal.

Did you always want to be a musician? At what point in your life did you decide to become one?

Toshiki: I felt music and singing opening my mind first, when I was 18 I finally realized I wanted to make singing my living.

NAOYA: I wanted to be a football player when I was small. It was when I was during my junior high school age when I saw my friend playing piano and saw Fumihiko Kitsutaka of Kinniku Shōjo Tai live at their *Bu-dokan* concert. That made me realise I wanted to live in music.

Tsubasa: I started playing guitar when I was a junior high student but didn't think about becoming a musician until becoming a college student.

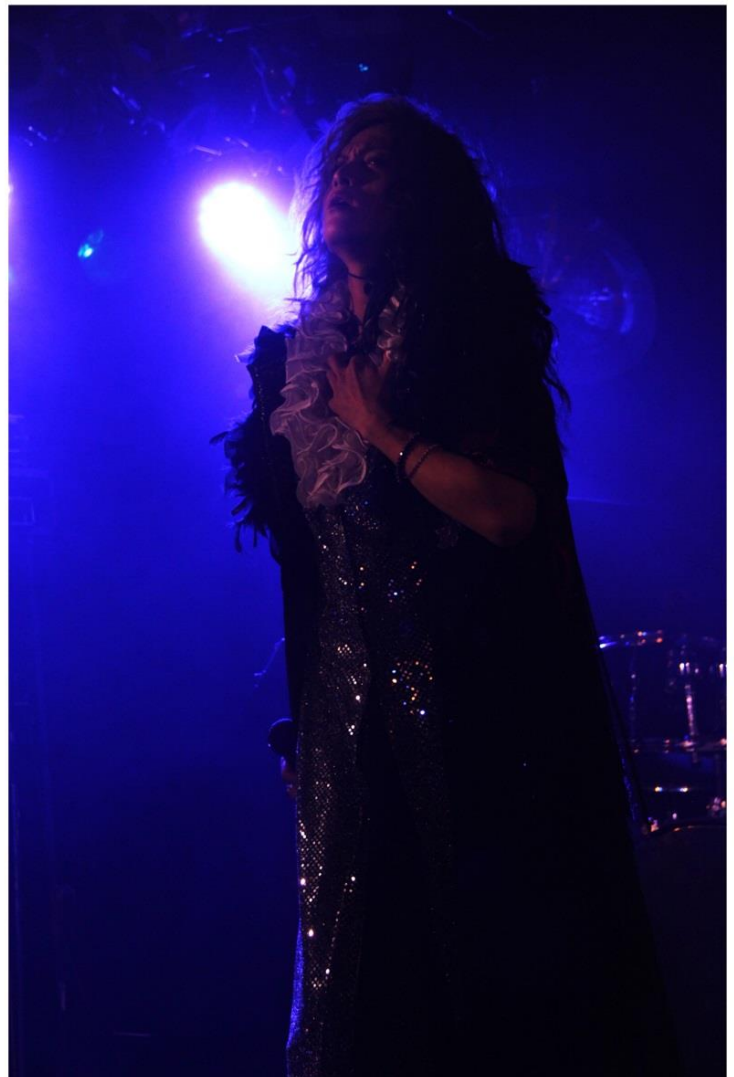
MA-YA: I was given musical instruments since I was a small girl but never thought about becoming a musician until I grew up enough to play in front of an audience. It was then that I knew at one time that my music can not only make me happy but my audience too that I'd like to become professional.

YO-HEY: I started playing the drums when I was really young but I wanted to be a baseball player back then. But when I was 8 watching live video of X JAPAN changed my life! I wanted to play in front of big audience ever since.

You perform very often in Japan, do you have plans for concerts in other countries as well?

We don't have any specific overseas concert plans at the moment but would love to do some in the near future for we know we have many supporters outside Japan!

NAOYA: We would love to play gigs overseas if we have the chance. One of my dreams certainly is doing a world tour of Pan-d-ra.



If you could perform anywhere in the world, which location would you choose?

Toshiki: Certainly I would like to tour several countries, also in Europe.

NAOYA: Anywhere overseas. If I were to mention a place specifically, I would say Germany.

Tsubasa: If I were given a chance: any part of the world. But definitely Los Angeles, New York. I'd like to do a US and Europe tour.

MA-YA: Germany and Belgium!

YO-HEY: Hamburg, Germany.

Instruments and equipment are very important for a band, which is your all time favourite that you currently own? And what is your ultimate dream instrument or piece of tech you'd love and hope to own one day?

Toshiki: I don't have my favorite equipment yet for I find anything would be fine for me as long as I can use it alright. Maybe this is because I've had no chance of using really good equipment in my life yet *laughs*. I guess I would have to chase after "best" equipments once I meet one which I'm sure would be endless *laughs*. I would like to play my guitar and sing in the future.

NAOYA: The guitar which I'm using now is my favorite. I have been playing on it for a pretty long time and have no complaints. I ought to be brushing up on more of my guitar technique so that I get more out of it.

Tsubasa: my current guitar is an ESP custom made one. I have many dream instruments but would especially want to have a PRS (Paul Reed Smith).

MA-YA: The Warwick bass which I'm using at my gigs. I'd like to have a distortion effector now.

YO-HEY: I play drums but I like piano and guitar! I want a fine violin in the future!

What would you like people to know about Pan-d-ra that isn't commonly known?

Toshiki: We look like we do, but are sending out music that many people could enjoy. Our MC work on our gigs is a must-sees which changes gig by gig *laughs*.

NAOYA: Pan-d-ra is now performing gigs as *Theater-tainment* serving and guiding our audience to the world of Pan-d-ra with visual and aesthetic effects. We are also in middle of our 100 gigs domestic tour, on which we are touring cities of Japan searching for 100 keys to open the Pan-d-ra's box. When we get all the keys in our hands, we are sure we'll be able to show you another new world of Pan-d-ra.

YO-HEY: Good music you ought to listen to! And watch us to find the fun-gaga in our band!

Any shout-outs?

Toshiki: Come and see Pan-d-ra live! And look at me, Toshiki, and you will see!

NAOYA: I think Pan-d-ra is one of the best bands ever. If you haven't listened to our songs yet, I must say that you are missing out on one of the good things in your life. Please listen to our songs.

Tsubasa: Our first album, *Epis*, produced by *Fumihiko Kitsutaka* is now on sale. Enjoy the world of Pan-d-ra!

MA-YA: If you have any chance visiting Japan, please come to our gigs. You can watch our video clip for *Decide* on YouTube. Please watch and if you like it, I can't be happier if you buy our new album *Elpis*. Support Pan-d-ra.

YO-HEY: Trademark shock of pierced ears, on drums: YO-HEY! Come and join us at our gigs or on CD!

Official site: <http://pan-d-ra.net>

Interview by Hilde Heyvaert. Photography by Helcanen (live photo) and provided by Pan-d-ra. Many thanks to Pan-d-ra and Helcanen.



CUPCAKE FOCUS:

Fanny



ONE OF THE FOREVER CUTEST MEMBERS OF THE BELGIAN LOLITA COMMUNITY IS NO DOUBT FANNY, WHO ALWAYS LOOKS AMAZING IN HER OWN SWEET LOLITA STYLE. HIGH TIME TO PUT THE FOCUS ON HER TO FIND OUT A LITTLE MORE ABOUT HER TAKES AND VIEWS ON J-FASHION!

You study Japan Studies and you've visited Japan several times already. Would you say these things have influenced your outlook on J-culture & fashion?

Yes, I believe that did change my perspective on J-culture and fashion. As many do, I used to believe some stereotypes of young Japanese people wearing eccentric fashions every day and having *Harajuku* filled 24/7 with J-fashionistas. Going to Japan showed me that even though it is true that in *Harajuku* there are a lot of J-fashion addicts, though you do have more chances to see them on Sunday's, Japanese people are like us, and most do wear everyday "normal" clothes to fit in. The J-fashions I saw most during my stay in the *Tokyo* area and *Osaka* were *Hime* inspired styles and *Classic Lolita*.

What's your all-time favourite memory and place of Japan?

That is a difficult question, but having to choose I would have to say that my favourite memory would have to be when I sang karaoke live in *Osaka* during an event organised by a local radio station and won a prize! I met a lot of wonderful people then and had a lot of fun that night even though it started with me and my mom just going out to get a *Starbucks*!

You study in Lille (France) and live in Belgium, how would you describe the J-culture community in Lille and how would you compare that to the Belgian one?

I was surprised to discover that the J-culture is quite big here! I've stumbled upon a few *Lolitas* a few times while walking around the city or on my way to university, which was a nice sight and at university there are quite a lot of J-fashion lovers and lifestyle fashionistas around *smiles. I also keep meeting new lovely *Lolita*'s from the local community and hope to be able to attend one of their meets soon *smiles. I don't really think there is much difference between the communities here and the one in Belgium, apart from that in Belgium we are slightly divided because of the language barrier. But overall, I am always very happy to see people from both communities loving and living their fashion to the fullest! I myself am not wearing *Lolita* every day by default of not having a big wardrobe and also for comfort reasons as to not get into trouble with my family and the close minded locals here, but I do hope that one day I will be able to wear *Lolita* much more freely and often!

You're an avid cosplayer, if you were to merge fandom with Lolita, which one(s) would it be and how would your coordinate look?

Laughs tough question again! I am an avid *Supernatural* lover and have been a huge fan of the show for many many years now, as well as a *Harry Potter*, *Lord of the Rings*, a bit of a *Marvel* and a huge *Darren Shan* fan; just to list a few! I guess I would try to add in elements of each fandom while keeping them all in the same colour way and styles? Like having a simple unicoloured dress matched with elements of each fandom with accessories that would represent each fandom *smiles*. With this question, I am now very tempted to do this one day!

You visit a lot of conventions, which one is your favourite Belgian con and why?

My favourite Belgian convention so far is still *Made In Asia* *smiles*! In my opinion it is still the biggest and most interesting one we have. I always meet up with a lot of friends and make new friends each year! It is also the one convention where I can buy the most interesting things, may it be for *Lolita*, or just random geekiness.

What's your ultimate dream print?

Holy Night Story from *Angelic Pretty* *grins*! I'm extremely happy to finally have it in my possession since January! Now my mission is to get it in all the other colourways *grins*!

You predominantly wear Sweet Lolita, which other styles, that you've not worn yet, would you still like to try?

I would very much like to give *Kodona* and *Steampunk Lolita* a try one day!

If you could change one thing about Lolita fashion, what would it be?

The fashion itself evolves all the time so I don't think I have much to say about it. But I think it would be great if the fashion community would become more lenient to changes and experiments. Many *Lolita*'s do what they want with the fashion, try some things and make it their own. That is something I admire in some *Lolita*'s I know. But many still live with the stereotypes that a *Lolita* has to be "this" and do "that"!

What do you like most about your Lolita community?

I love that my community is filled with wonderful people! It is very diverse, I love how so many dress up and wear the fashion so well and most are always there to help out if you're in need *smiles*! My best friend has now joined me since last August in my *Lolita* madness so I am very happy *grins*! Overall, I really love my community.

Interview by Hilde Heyvaert.
Photography by Fanny and Hilde Heyvaert.

in a nutshell

Name: Fanny (also known as Ayumi)

Forum nick: Chubbypandayu

Age: 21

Style: Sweet Lolita

Favourite brands: Angelic Pretty;

Baby, the Stars Shine Bright and

Emily Temple Cute

Wearing Lolita fashion since: 2009 but more seriously since 2012



TANIA TANZIL, BETTER KNOWN ONLINE AS *PIXIE LATE* IS ONE OF EUROPE'S BEST KNOWN LOLITA AND JAPANESE FASHION STYLE ICONS. NOW THAT SHE HAS STARTED UP HER OWN SHOP, CATERING CUTE BITS AND BOBS TO J-FASHION ENTHUSIASTS EVERYWHERE, IT IS HIGH TIME TO FIND OUT A LITTLE MORE ABOUT *PIXIE BUNNY*.

Pixie Bunny is a really cute name, how did you come up with it?

It's simple really: I just combined my handle *Pixie Late* with my love for bunnies. *Pixie Bunny*.

Could you tell us a little more about the shop by way of introduction?

Pixie Bunny is a UK based online shop! We stock top quality kawaii beauty products like eyelashes, body sprays and deco nails. We also stock fun and quirky fashion items and accessories ranging from limited edition printed tights, socks, limited edition charms, and more! Even if our items are sourced from Japan they are ready to ship from London so you will usually get your goodies either the next day or the day after if you are in the UK. We will always strive to bring you the most up to date looks in beauty and J-fashion, so why not treat yourself with a sparkly little something today!

You've recently visited Japan to stock up on items for your shop, do you feel like it's essential for a shop dealing in kawaii goods to visit Japan on a (semi) regular basis?

I do source all my items from various retailers in Japan and this idea only came to fruition around *HYPER JAPAN* time last year but I have been working on getting retailers and such for a while now as we all know running a business takes time and a lot of perseverance.

Did your visit to Japan change your outlook on wearing J-fashion or how you will wear J-fashion in the future? And if so, yes?

I don't think visiting Japan has changed my outlook on J-

fashion in a sense that it has not altered my way of putting an outfit together. But I am more aware of different brands that aren't so well known internationally after my visit!

You had your first convention stall at *HYPER JAPAN Christmas 2012*, do you think a presence on conventions is essential? And at what events in Europe can we expect you in 2013?

I think it's important especially to huge conventions like *HYPER JAPAN* to have a stall, yes indeed.

What does a brand need to have to be sold by Pixie Bunny?

We actually sell a lot of different stuff at Pixie Bunny, mostly kawaii beauty and fashion accessories but it has to be of great quality. Quality is very important.

You're best known for wearing Lolita, but what other J-fashion styles do you also like and wear?

I like wearing *gal fashion*. At the moment *himekaji/hime gyaru* and *agejo* as well as the more casual styles of *gal*, *otome-kei* and a mix of *mori*.

Are there any of the J-fashion styles you don't wear yourself that you could see yourself sell accessories for on Pixie Bunny in the future?

At the moment no, I'd wear everything I sell!

What is your own personal favourite from the shop?

I love the lower lashes and *mameshiba* x *Kyary* collaboration items like the furry pouches.

Website: www.pixiebunny.com

Facebook: www.facebook.com/PixieBunnyShop

Interview by Hilde Heyvaert
Photos provided by Tania Tanzil



BCM SNAP

Want to be in the next edition's Snap page? Send a photo of yourself wearing J-fashion, any kind will do, to hilde.heyvaert@gmail.com and you may very well see yourself featured in the next edition!



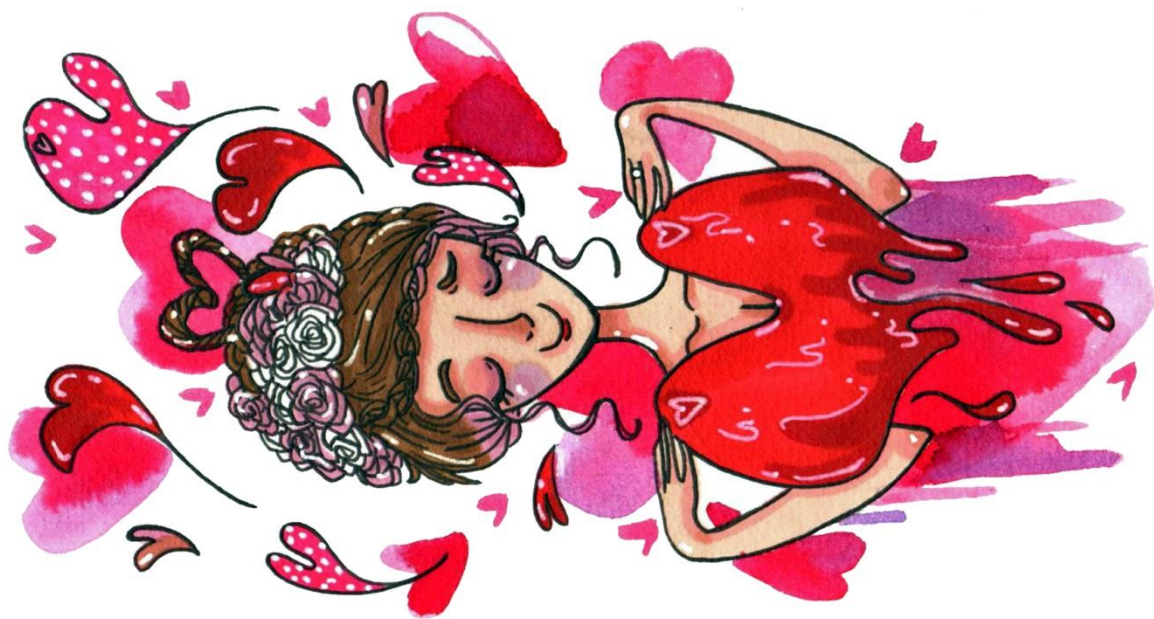
MIA5 SNAP!

Brussels Expo, March 9 - 11



Happy Lolita
Day!





EVENT CALENDAR

All dates and information may be subject to change, none of this is within our control.

MAY

Crossfaith on tour

- 1: Ironworks, Iverness, UK
- 2: ABC, Glasgow, Scotland
- 3: Sugamill, Stoke, UK
- 4: Pyramids Centre, Portsmouth, UK
- 5: Solus, Cardiff, Wales
- 6: Wulfrun, Wolverhampton, UK
- 7: Koko, London, UK
- 8: Underworld, London, UK

Calmando Qual

Black Sheep Parade in Europe tour

- 3: Tokyôto, Dijon, France
 - 4: Caf'Art, Lausanne, Switzerland
 - 5: Garage Deluxe, Munich, Germany
 - 9: La Cantine de Belleville, Paris, France
 - 10: Rock Box, Luxembourg, Luxembourg
 - 12: LR6, Brussels, Belgium
 - 17: Bar Live 301, Roubaix, France, with PLUNKLOCK
 - 18: Werkstatt, Cologne, Germany, with PLUNKLOCK
 - 19: Tivoli Spiegelbar, Utrecht, The Netherlands, with PLUNKLOCK
- www.ramen-events.com



Wave Gotik Treffen

Europe's biggest Gothic Festival

Date: 17-20
Venue: all over the city
City: Leipzig
Country: Germany
www.wave-gotik-treffen.de

Geekopolis

Date: 25
Venue: Palais des Congrès de Paris-Est Montreuil
City: Paris
Country: France
www.geekopolis.fr

Japan Tag

Date: 25
City: Düsseldorf
Country: Germany
www.japantag-duesseldorf-nrw.de

The Legend of Zelda, Symphony of the Goddess

25: Palais des Congrès, Paris, France
www.viparis.com
28: Tempodrom, Berlin, Germany
www.tempodrom.de

Asian Kung-fu Generation

Date: 31
Venue: O2 Academy Islington
City: London
Country: UK
www.o2academyislington.co.uk

JUNE

HITT Spring European tour

- 1: Japannecy - Le Brise Glace, Annecy, France
 - 2: La Legia, Liège, Belgium
 - 7: Bar Live 301, Roubaix, France
 - 8: Garage Deluxe, Munich, Germany
- www.ramen-events.com

Asian Kung-fu Generation

- 2: Bataclan, Paris, France
www.bataclan.fr
- 3: Gloria, Cologne, Germany
www.gloria-theater.com

Dir en Grey

TOUR 2013 TABULA RASA
11: Live Music Hall, Cologne, Germany
13: La Cigale, Paris, France
14: Donington Park, Derby, UK
16: Pannonia Fields II, Nickelsdorf, Austria
www.direngrey.co.jp/english

JULY

Japan Expo

Date: 4-7
Venue: Paris-Nord Villepinte Exhibition Center
City: Paris (Marne-la-Vallée)
Country: France
www.japan-expo.com

Perfume

- 3: Gloria, Cologne, Germany
- 5: O2 Academy Islington, London, UK
- 7: Le Bataclan, Paris, France

°C-UTE

°C-UTE CUTIE CIRCUIT VOYAGE À PARIS
Date: 5
Venue: La Cigalle
City: Paris
Country: France

A Fancifull Steampunk Matinee

Date: 11
Venue: de Wheem
City: Meppel
Country: The Netherlands
www.aethersalon.nl

Atsusacon

Date: 20 & 21
Venue: Antwerp Expo
City: Antwerp
Country: Belgium
www.atsusacon.be

HYPER JAPAN 2013

Date: 26 - 28
Venue: Earls Court
City: London
Country: UK
www.hyperjapan.co.uk



Annual Dutch European Steampunk Convention

Date: 26-28
Venue: De Schiphorst
City: Meppel
Country: The Netherlands
www.aethersalon.nl

FantasiaFest de Lindenhurst

Date: 27 & 28
Venue: De Schiphorst
City: Meppel
Country: The Netherlands
www.fantasiafest.nl

SUBMISSION RULES

1. Commitment.

When you agree to do something for the magazine, please commit and actually DO it. There's nothing as annoying as people that agree to do something and then don't. Especially right before deadline. Yes people can become ill and life may get in the middle, but the deadline is announced well beforehand and there's really no need to wait 'till the very last moment to submit an article. Generally there is a lot of time for people to submit their pieces. I edit something as soon as I get a piece in, just to make sure that I can get everything done in time and health and life can only provide minimal disturbance. So you're actually doing me a favour by submitting as soon as possible/before deadline.

If someone doesn't submit to an edition without a valid reason or explanation, I reserve the right to set an earlier deadline for the person that hasn't submitted before whilst they committed, to make sure that we get the article in the next magazine they wish to cooperate on. I'm not doing this to hurt feelings or step on toes, but I don't want to give people the opportunity to hijack the magazine (with or without malicious intent). That sounds harsh, I agree, but in my personal experience some people systematically volunteer and never deliver, thus excluding others from the opportunity to submit and keeping the magazine from getting said piece in. It's exactly that I'm trying to avoid by putting rules like these in place.

Being chief editor isn't just all the fun and good times, it is a lot of hard work and sometimes I will have to make harsh decisions and this is one of them. I'm sorry if this upsets someone, that's not my intention, I'm trying to do right by the magazine and especially the people that genuinely want to contribute and our readers.

2. Deadlines

Stick to the deadline. They are announced well in time. You can not only find it right here, but also on the very last page of the magazine. It's easy to find the deadline when you forget when it is.

The deadline for issue 13 is **June 24th**.

Submissions not in my inbox when I turn on my computer the morning of June 25th the will not appear in the magazine. Plain and simple as that. Respect the deadline people!

The reason behind this is simple: not only does everyone have ample time to meet the deadline; from experience I know that extending it means that the magazine is likely never to happen.

Also: editing takes a lot of work, so if I want to release in a timely manner after the deadline I can't wait for articles 'till Hell freezes over.

3. Submitting

All entries for the magazine must be submitted by email on hilde.heyvaert@gmail.com

That is also the address where you can reach me with questions, remarks etc.

If you have an idea for the next edition, don't hesitate to let me know!

When you submit artwork or photos, they must be **at least** 2000 pixels and jpg files, the bigger the better! (e.g. a photo of 1333 x 2000 or 1500 x 2000 works fine, everything larger too, everything smaller may become problematic at final edit). Files that are too small are no use to me so please take that into account.

Also, be mindful of quality, I cannot stress this enough!

ONLY submit pieces you have the right to submit. If someone complains about copyright infringement over a piece you've submitted I will send these people to you. This is YOUR responsibility and you will be held accountable in an infringement case.

As far as the **spelling** is concerned, we do NOT allow text speech, texts written like you speak or things filled with purposefully bad spelling. Everyone makes mistakes and that's not an issue, hopefully those mistakes will be caught during the proofreading (not everything gets caught though; we're all only human after all). That aside, everyone can operate a spell check I'm sure, please do that before submitting an article. It gets rid of the more obvious mistakes and makes life easier for proof readers and editor alike. It's just a matter of common courtesy.

About **photography and art**: I am aware that not everyone is equally talented. It is in no way so that one needs to have some kind of art degree to be allowed to submit to the magazine. We may not expect a degree, but we do, however, expect a certain quality. It doesn't matter that you don't have professional materials, just do your very best to submit things that are presentable.

NEXT EDITION

Our next edition will be BCM # 13,
spanning the months
July and August 2013.

Fashion

Style Spotlight: Fairy-kei

Fairy-kei fashion feature

We are still looking for photo submission for this feature. So if you have good Fairy-kei photos, please don't hesitate to send them in!

Interview with Gold Leather

J-MUSIC CORNER

CD reviews

Concert reviews

Interviews with

Calmando Qual
THE SOUND BEE HD
and more!

Lifestyle

Event reviews

Belgian Cupcakes Lolita fashion meets:
May and June

Antwerp Convention

A Belgian's Adventure in Japan

And much, much more!

The Outfit Snap is back, so if you want to be featured
send in a photo of yourself wearing J-fashion (any style allowed)
and you may very well see yourself in the next Snap!

And more...

Greeting card with art by Annso

Exclusive art by Selina Davison!



